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# HISTORY

OF THE

## HANDEL AND HAYDN SOCIETY.

(FOUNDED A. D. 1815.)

FROM MAY 28 1890 TO MAY 24 1897.

CONCERTS

GIVEN BY THE

HANDEL AND HAYDN SOCIETY

AND

LISTS OF OFFICERS

FROM ITS

SEVENTY-SIXTH THROUGH ITS NINETY-SEVENTH SEASON

ARE GIVEN AFTER PAGE 76

BY

WILLIAM FROTHINGHAM BRADBURY, A.M., L.H.D.

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VOLUME II.—No. 1.







CHARLES W. STONE  
*Secretary*

EUGENE B. HAGAR  
*Vice-President*

A. PARKER BROWN  
*President*

(1894)

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VOLUME II. — No. 1.

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BY

HANDEL AND HAYDN SOCIETY.

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WABE CLAPIN

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1911.

## ERRATA IN VOL. I.

These are printed up to page 59 at the end of Volume I.

Page 115 line 24. "Madam Bishop did not, however, appear in Boston until 1859"; but in page 142 line 25 we find "Mme. Anna Bishop, soprano, who appeared . . . Dec. 24 and 31," 1848.

Page 130 line 15. "At the first concert of the season, given in November." But in the list of concerts page VIII. there are given *four* concerts before this one. (The Roman numerals refer to the list of concerts at the back of Vol. I.)

Page 135 line 20. "*Messiah* on the 27th" should be the 25th.

Page 141 line 31. "May 6" should be May 7.

Page 161 line 21, "to complete the series of six." To make up the *six* Moses in Egypt was given also Feb. 19. List of concerts on page XII.

Page 161 line 29. "On April 18." There was no such concert.

Page 192 line 24. "One" should be *once*.

Page 197 line 7. "*Inter a ma silent leges*" should have *arma* instead of *a ma*.

Page 242 2d line from bottom. "Nov. 18" should be Nov. 19th.

Page 289 line 37. "M. J. Whitney" should be M. W. Whitney.

Page 292 line 35 makes "Messrs. Zerrahn and Lang reappointed" Sept. 6. The Secretary's record has it June 23.

Page 321 line 13. "Nov. 26" should be Nov. 25.

Page 323 last line. "Dec. 23 and 24" should be Dec. 24 and 25.

Page 376 line 4. Omit the first "it."

Page 470 line 18. "Charles" should be Clarence.

Page 493 line 24. "forty years" should be thirteen years.

Page (20) at the back of the book the list of officers elected in May 1881 is given correctly. But Treas. George W. Palmer died Nov. 23 1881, and Henry M. Brown, one of the directors, had resigned, and at a meeting of the Society Nov. 27 Moses Grant Daniell was elected Treasurer and William F. Bradbury a director.

Page XXI. "From May 29 1882 to May 28 1863." 1863 should be 1883.

Page (21). The list of officers elected May 1886 is given correctly. But Pres. Charles C. Perkins was accidentally killed Aug. 2 1886, and at a meeting of the Society Oct. 25, Mr. George H. Chickering was elected President and November 15 A. Parker Browne was elected Vice-President.





## PHOTOGRAPHS

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A. PARKER BROWNE	}	.....FRONTISPIECE
EUGENE B. HAGAR		
CHARLES W. STONE		
LORING B. BARNES.....		between pp. 12-13
BENJAMIN J. LANG	}	.....between pp. 24-25
JOHN H. STICKNEY		
M. GRANT DANIELL		
SAMUEL L. BEDLINGTON		
CARL ZERRAHN.....		between pp. 40-41
BENJAMIN J. LANG.....		between pp. 56-57
CARL ZERRAHN.....		between pp. 62-63

## INTRODUCTORY.

In the annual report for the year ending May 1893 of the President of the Handel and Haydn Society, Mr. A. Parker Browne refers to "The completion of the task of publishing the History as a distinguishing event of this season and so it is, whether we consider the cost, the labor, or the value of the completed work.

"On the twenty-seventh day of May 1868 Dr. J. Baxter Upham, then President, in his annual address before the Society, made the following appeal, alluding to a plan long mooted among the members, — the preparation of the annals of the Society for publication. He said: —

'Such a history would be a most acceptable possession to all the present and past members of our venerable association, and would not be without interest to others who have at heart the welfare of the cause we are endeavoring to support and advance. The time for such a work, if it is ever to be accomplished, ought not to be much longer delayed.

'Our earliest members are passing away, all the original members are dead. In a brief while it will be impossible to find among the living any in whose memory lingers a picture of the early trials and struggles through which our now sturdy and vigorous manhood has been attained.'

The last of the original members had died two years before this, to wit: John Dodd in November 1865, and Matthew S. Parker in January 1866.

This suggestion of the President was immediately acted upon, and J. B. Upham, Samuel Jennison, and Loring B. Barnes were appointed a committee 'to employ a suitable person to enter at once upon the duties of collecting facts and historical information for the purpose of preparing a proper history for the Society for publication.' I will not go into details of the processes by which the work was, after twenty-five years, accomplished, but will let the late President

Charles C. Perkins tell the story, as he did in his address of May 1880, of its progress up to that date, since which time it has been plain sailing. At the close of that address he said: —

‘One thing more, gentlemen, and I have done. You are probably aware that, so long ago as 1867, Dr. Upham, the President of the Society, suggested that some one should be appointed to write its history, that Mr. Luther Farnham began the work, and that it was afterwards committed to the highly competent hands of Mr. Samuel Jennison, who entered upon his arduous task with enthusiasm. Having collected a great amount of material through diligent research and begun to collate and arrange it he was obliged to turn his attention to other things, and finally to lay the work aside altogether. Several years having passed without hope of renewed leisure to resume it, Mr. Jennison informed the committee that to his great regret he must give up what he so much desired to do; and asked that some one be appointed in his place, to whom he liberally offered the material that he had collected with so much labor. By vote of the Board of Government the now vacant office of historian was offered to me, and I accepted it after vainly endeavoring to break Mr. Jennison’s resolve. I did so because I have been so long connected with the Handel and Haydn Society that I felt I had no right to refuse, and because, incompetent as I felt myself to be to do the work as I could wish it to be done, I knew that whatever can be done through the stimulating force of affection for the Handel and Haydn Society, I may hope to do. To serve it in any way is to me a privilege, and I therefore welcome this opportunity, which now offers itself, of doing what I can to make its history accessible to the many who will wish to know it better than they can at present.’

And so the writing began in earnest, and in 1883 No. 1 appeared, covering the years 1815, 1816, and 1817. No. 2 was written and nearly ready for publication, when the sudden death of Mr. Perkins, in August 1886, made it necessary to find another historian. The publication of No. 2, which covered the years 1818 to 1850 inclusive, was superintended by Mr. Eugene B. Hagar and Mr. M. G. Daniell, and it appeared in 1887. Mr. John S. Dwight was employed to continue the work, and No. 3, covering the years 1851 to 1864 inclusive, was published in 1887. No. 4, covering

the years 1865 to 1876 inclusive, was published in 1889, and the fifth and last number extending to and including the Festival of 1890, which celebrated the seventy-fifth anniversary, was published in 1893. Here you have in brief and with few details the history of 'The History of the Handel and Haydn Society.'

It has cost the Society over \$3 000, and many men have given freely, even prodigally, of their time and labor to its preparation. It is not possible to acknowledge specifically all the debt you owe on account of it; but it would be wrong for me to omit mention of two of your members, Vice-President Eugene B. Hagar and Secretary Charles W. Stone, who have given most liberally of their time and skill, the one in taking charge of the publication and the other in collecting and arranging the material for the appendix. I know not how the work could have been carried to completion had we not had raised up for us these two men, who brought to their self-imposed task so much intelligence, skill, industry, and devotion."

VOLUME II. — NUMBER I.

SEVENTY-SIXTH SEASON.

MAY 26 1890 TO MAY 25 1891.

The officers elected for this season were: —

A. PARKER BROWNE, *President*  
JOHN H. STICKNEY, *Vice-President*  
CHAS. WELLINGTON STONE, *Secretary*  
MOSES GRANT DANIELL, *Treasurer*  
RICHARD S. WHITNEY, *Librarian*

*Directors.* JOHN D. ANDREWS, HERBERT H. BATES, SANFORD C. CHASE, HORACE B. FISHER, EUGENE B. HAGAR, ISAAC F. KINGSBURY, FREDERICK E. LONG, HENRY S. PRAY.

As for many years had been the custom the board with the board of the preceding year met for their annual dinner at Young's Hotel June 9.

June 14 the Board held their meeting to make plans for the year. It was voted to give the *Messiah* December 21, the *Creation* February 1, the *Passion Music* (single concert) March 27, and March 29 *Jephtha*, in case Mr. Dresel should be willing to undertake the preparation of the additional orchestral parts. Mr. Zerrahn was elected conductor at a salary of seven hundred fifty dollars (\$750), and such further sum not exceeding two hundred fifty dollars (\$250) as the Society may be able to pay out of the current receipts of the season, exclusive of gifts, legacies, and the income of the Permanent Fund. Mr. Lang was elected organist and pianist at a salary of three hundred dollars (\$300).

At a meeting of the Board October 5 Dvorak's *Stabat Mater* was substituted for the *Creation* and for *Jephtha*, on account of the death of Mr. Dresel who was to prepare additional orchestral parts for it, *St. John* and *Mendelssohn's Hymn of Praise*.

Sunday, December 21, the eighty-third performance of the *Messiah* was given by the Society with a chorus of 414 and an orchestra of 54. The vocalists were: —

MRS. JENNIE PATRICK WALKER, *Soprano*,  
MISS GERTRUDE EDMANDS, *Alto*,  
MR. ALBERT LESTER KING, *Tenor*,  
MR. MYRON W. WHITNEY, *Bass*.

Of this concert Mr. Chas. W. Stone, the Secretary, writes: "The work of the chorus in the unanimous judgment of the critics and of laymen reached the high water mark of the history of the Handel and Haydn Society. It was admirable in every respect." Mr. Louis C. Elson writes: "Familiarity has not bred contempt, as is proven by the immense audiences that gather each year at the annual performance. It has become one of the salient features of the Christmas, this splendid presentation of Handel's masterpiece. Mr. Myron W. Whitney deserves a column of praise for his work in the bass solos of last night. He was in his best voice and his solid voice and sombre timbre made 'The people that walked in darkness' a wonderful picture. Every part of his work was perfect and it is a great delight to find his solo voice still so powerful and well managed. 'The trumpet shall sound' was the culmination and he sang his part gloriously."

Mr. Philip Hale writes: "At this Christmas time what could be more fitting than the performance of this immortal work by the great chorus of the Handel and Haydn Society? What could take its place? And the chorus sang as though it was inspired by the music with a volume, verve, and precision rare even with this body of singers. . . . Such chorus singing is not only an honor to the Society and to Zerrahn, it is an honor to Boston. . . . Mr. Whitney, the consummate artist, showed the results of that training which with his noble voice made him long ago famous not only in this country but in Europe. He sang roulards as they should be sung, and so he gave not only pleasure but a practical lesson in the art of singing to many who are inclined to subordinate tone production and the study of agility to what is called 'dramatic singing,' another name for a detached and explosive delivery."

Sunday evening, February 1 1891, Dvorak's *Stabat Mater* was given for the first time by the Society with a chorus of 376 and an orchestra of 56. As the work was modern and given only once before in Boston, it may be well to tell how it was viewed by the critics. The *Advertiser* speaks of it thus: "Between the cold ancient style and the too emotional and dramatic vein of the modern days Dvorak has here chosen a happy path of moderation, yet he has employed some of the effects of both, and we can find in his work something of the dignity of Astorga, and something of the melodic charm of Rossini, but far more appropriately applied than it generally was by the last named composer. Of aiming at purely dramatic effect there is very little, and in this manner the composer has followed the old form of church composition which placed dignity before emotion or dramatic expression, yet the spirit of each

phase of the pathetic theme is certainly well represented as a whole even if the composer has not stooped to mere details of tone picturing. . . . The combination of the old and the new speaks forth already in the measures of the prelude which beginning with lofty earnestness lead into dramatic climaxes and the monotonous stationary tone is finally dissolved into most beautiful and admirably harmonized melodic phrases." (Philip Hale.) "This composition is a favorite in England and it is esteemed in Germany, yet it is a very unequal work, where ingenious instrumentation is more often heard than passages well written for the voice. The opening chorus is impressive, and the choruses which answer the bass solo are very beautiful. So too the chorus, 'Virgo Virginum', in spite of its false accentuation is not without merit. The 'Eia Mater' is melodious and well constructed. But the quartette and duet are difficult and thankless numbers; the 'Fac me vere' opens with a trivial solo for the tenor, and the 'Inflamatus' simply serves to bring to the mind as a contrast the noble and dramatic tune of Rossini. The work as a whole lacks the sweetness and pathos found in Pergolese's setting; it is inferior in gloomy grandeur to Astorga's; it is not to be compared in wealth of sensuous, often reckless melody with Rossini's. Close students of Dvorak's works seem to agree that the *Stabat Mater* furnishes the first evidence of his positive greatness. Nothing in the way of choral music that had before come from his pen had given promise of the beauty, of the sympathetic character of this setting of the Latin hymn. The *Stabat Mater* was the first of his works to command favor in England. One finds in it no harsh shock to sensitiveness, no rude overturn of accepted methods, no uncivil disregard of precedent. But the scholasticism, or the fine workmanship, if you prefer, shown by the composer is not at the expense of expression or of the interest of the unscientific listener up to a certain point." (*Transcript*.) "Dvorak's work shows study of the best Italian masters, and is conceived in the earnest spirit as a consistent whole, treating the text of the fine old Latin hymn as one rather than seeking to illustrate special texts. In that sense he seems to have studied the spirit of the hymn. As a composition it is all earnest, all elaborate, contrapuntally and closely knit, broadly laid out, flowing with sad, expressive melody, and rich with many colored orchestration. Is it at times slow and heavy? Is there an oppressive sameness in its crowded wealth of harmony? Does it move a little too much in the shadowy region of the lower octaves? In the conduct of the parts does it often make too small account of passing discords? Such questions did suggest themselves to us ever and anon and we confess still leave a suspicion or a doubt upon the mind;

although we listened with real interest musically and morally impressed, convinced that we were under a certain magnetic spell of a more than ordinary work. But the introduction gave us the feeling, as they often say of great bodies it was a long time in getting itself into motion. The instrumental prelude seems to stretch a long, wide canvas, blank, gray, monotonous from note to note in octaves for some time before the tones begin to sketch or paint themselves in and take form. Then comes a series of discords, exciting wonder unexplained; but after a while the voices all in, the harmony flows smoothly, sweetly, clearly, and the sombre theme develops musically, fulfilling a rich promise." (J. S. Dwight, *Transcript*.)

The soloists of this occasion were Miss Clementine de Vere, Soprano; Miss Emily Winant, Alto; Mr. William J. Winch, Tenor; Mr. Emil Fischer, Bass. Though speaking of the steadiness, security, and true intonation of the chorus the Secretary adds: "It may be acknowledged that the choral performance was somewhat colorless, but at present that feature of the singing is likely often to be felt." "After the work was once started the chorus did finely, but at first the tenor flatted a little, the attacks of the soprano were not clear cut, and the sibilants were rather hissingly dwelt upon in such phrases as 'Nati Poenas.' Per contra the most beautiful bit of melodic counterpoint, the 'Tui Nati,' was exquisitely sung." (Louis C. Elson.) "Miss de Vere in all her work was brilliant." (Sec'y Stone.) "Miss de Vere's voice told out splendidly against the chorus, and the duet 'Fac ut portem' she sang with great expression." (*Advertiser*.) "Miss Clementine de Vere with her bright, clear, sweet, and evenly developed voice, her chaste and finished style and her intelligent conception was singularly satisfactory." (*Transcript*.) "Mr. Winch was superb." (Sec'y Stone.) "Mr. Fischer's grand voice, his artistic delivery, and superb phrasing was especially pleasing in 'Fac ut ardeat' with the choir and the concerted numbers." (*Journal*.) "Mr. Emil Fischer belongs to the school of singers who are equally at home upon the opera, oratorio, or concert stage, ready for any demand that may be made and always equal to the severe work in either of these fields of effort. He sang the very difficult solo 'Fac ut ardeat' with consummate skill and taste." (*Herald*.)

The concert lasted just ninety-four minutes.

At a meeting of the Board, Feb. 25 1891, the Voice Committee reported that 175 had been examined, and recommended 113 for membership, 37 men and 76 women. Of this number 93, 29 men and 64 women joined.



Good Friday, March 27 1891, the Society with a chorus of 378 and an orchestra of 61 for the eighth time gave Bach's *Passion Music*. The Boy Choir of the Emmanuel Church trained by Mr. Geo. L. Osgood, and those of Saint Paul and Harvard College by Mr. Warren A. Locke assisted. The soloists were: Miss Harriet S. Whittier, Soprano; Miss Mary H. Howe, Alto; Mr. Geo. J. Parker and Mr. James H. Ricketson, Tenors; Mr. William Ludwig and Mr. Ivan Morowski, Basses. Secretary Stone while stating that the singing of the boys was "splendid," speaks rather slightly of the singing of the Society. "Mr. Zerrahn took the chorus 'Ye Lightenings' at a tempo preposterously fast; and its performance was thus ruined." The critics confine themselves for the most part to praise of the Bach music and as one states it, "Musically the annual performance of such a work is of overwhelming importance to Boston." (Elson.) They are in substantial agreement also in commendation of the chorus and the orchestra, especially naming the "Beautiful violin obligato which Mr. Franz Kneisel played with most artistic power." (Elson.) "The orchestra played well. Mr. Molé and Mr. Sautet did exquisite work in the wind parts." (Secretary Stone.) As to the soloists too there is a general agreement that the men carried off the honors, and of these Mr. George J. Parker was best. The reserved seats were all sold several days before the concert and many applicants were turned away: 188 admission tickets were sold. In contrast with the Dvorak concert which took only 94 minutes, this concert took 159 minutes.

Easter Sunday, March 29, J. C. D. Parker's *St. John* with Mr. Parker as conductor was given for the second time and Mendelssohn's *Hymn of Praise* for the sixteenth time. The chorus numbered 373 and the orchestra 60. Sec'y Stone says "The work of the chorus was excellent throughout" with one exception which he names. "Nor was the chorus behind the orchestra in excellence; it seemed as if the singers of the Society felt Mendelssohn to be a recreation after the strain of Friday, and desired to cover all shortcomings in the glorious outburst of majestic song, and in this they entirely succeeded — Mr. Zerrahn conducted the work in a manner that was beyond criticism, — the chorus sang in this concert as they have seldom sung before, and it would be impossible to single out any especial number for praise, although the final number of the *Hymn of Praise* was lofty beyond compare in its execution. The Handel and Haydn Society have ended their season triumphantly." (Elson.) "The concert as a whole was worthy of the reputation of the Society and in merit the performance last evening comes next to the admirable performance of the *Messiah* given at the first concert of the

season." (Hale.) "This Easter performance was one of the most perfect that we have ever heard here, so far as orchestra and chorus were concerned." (*Transcript.*)

The soloists for the concert were Mrs. Seabury C. Ford, Soprano; Mrs. Ella C. Fenderson, Alto; Mr. Whitney Mockridge, Tenor; Mr. Gardner S. Lamson, Bass. Sec'y Stone says "Mrs. Ford sang brilliantly and the work of the solo singers all went well. In the *Hymn of Praise* the symphony was played with great dignity and impressiveness. The chorus sang with spirit and strength, and with complete success. The performance of 'The night is departing' was great." "Mrs. Ford sang in a magnificent and heroic style, her voice ringing out clearly even when the entire chorus formed the musical background." (Elson). "Mrs. Ford's true musical voice was admirably suited to Mendelssohn's tuneful numbers in the Hymn, and its telling quality was shown with great prominence in the 'Praise thou the Lord' which made the leading selection of the evening a point of brilliancy. Her delivery of the recitative 'The Night is departing' stamped her sterling worth as an oratorio singer beyond all question." (*Herald.*) "Mr. Mockridge was in very good voice and gave some very careful and artistic work. The tenor recitative and air 'He counteth all your sorrows' was decidedly the best solo performance of the evening, and his entire rendition was worthy of unlimited praise." (*Journal.*)

The concert lasted two hours and six minutes.

At a meeting of the board April 30 it was voted to pay Mr. Zerrahn \$250 in addition to the \$750 already paid.

During the year two ex-presidents, an active director, and three other members died. To these we find the following reference in President Browne's report for 1890-91:

"Charles Edwin Fuller joined Nov. 1 1865, and was active until a short time before his death, which occurred Dec. 1, 1890.

"Leonard Marshall joined Oct. 3 1843; died July 1 1890. He was early in his membership very active and enthusiastic. He was one of the leading tenor singers of that day, and was very frequently called upon to take the solos in the Society's oratorios. He devoted himself to music as a profession, especially to teaching in schools, and also wrote much church music. Some of his compositions are popular to this time.

"David Lyman Laws died June 16 1890. He joined Oct. 3 1855. He was continuously active for more than thirty years, and was for several years a useful member of the board of government.

"Henry S. Pray died April 3 1891. He joined in 1870, and was chosen a member of the board of government in 1889, and again in



LORING B. BARNES



the current year. He was a worthy gentleman, an enthusiastic and capable singer, and a useful officer. His last service was to attend a meeting called to take action on the death of Ex-President Barnes; and seven days later his sorrowing associates followed him to his grave.

"Loring B. Barnes died March 29, 1891. He was born in 1815, the year in which the Society was organized. He was admitted in 1851, was chosen a director in 1853, served three years in that capacity, and was chosen secretary in 1856. He served fifteen years as secretary, and in 1871 was chosen president. He was three times re-elected, and then retired from active service.

Mr. Barnes was first chosen secretary by the meeting which chose Charles Francis Chickering president. With the election of these gentlemen the Society showed a new access of vigor. In the second year of their co-operation a festival, the first, was held; and from that time a degree of energy was displayed which, though interrupted by the Civil War, bore fruit in the splendid festivals of 1865, 1868, 1871, 1874, 1877, 1880, and 1883, and many a score of noble performances besides. As Mr. Barnes continued in office until May, 1875, he was the moving spirit in five festivals. It would not be easy to state definitely or adequately praise the services that he, during those years, rendered to the Society and to the public through its instrumentality. Greater devotion to his work, more faithful and self-denying service than he gave, no man can give. He worked for us as though our prosperity was the chief wish of his heart; and when a man with his capacity for work, works with such a will, it is no wonder that great results are attained. His name will stand among the first of those whom the Society delights to honor." (Secretary Browne.)

The Permanent Fund was started from the profits of the festival of 1865, largely at Mr. Barnes' urging. It is a peculiar coincidence that the death of the two men who were elected at the same time, one the Secretary and the other the President of the Handel and Haydn Society, should occur within six days of each other.

"Charles Francis Chickering died March 23 1891. He was president of the Society in 1856 and 1857. In his second year he proposed and saw carried out a musical festival lasting three days and including six concerts, and presenting several of the greatest works in our then limited but strictly classic repertory, with the aid of a very large chorus and orchestra, and a numerous corps of capable if not very famous solo singers.

"The impetus given to our work by this festival has already been celebrated in the remarks about his contemporary, Mr. Loring B.

Barnes. Mr. Chickering's connection with the Society was therefore brilliant, though brief; and the service he rendered during those two years made his administration worthy of that remarkable family which has furnished us with four presidents; father and three sons."

At a meeting of the board April 30 it was voted to pay Mr. Zerrahn two hundred and fifty dollars (\$250) in addition to the seven hundred and fifty (\$750) already paid.

### FINANCIAL REPORT FOR 1890-91.

Miscellaneous expenses .....	\$3 425.72
Miscellaneous receipts .....	<u>223.98</u>
	\$3 201.74
For Dvorak's Stabat Mater \$203.76 + Desk \$42.50.....	<u>246.26</u>
	4) \$2 955.48
To be added to the direct cost of each concert.....	\$738.87
Messiah .....	\$2 833.67—(\$1 674.78 + \$738.87) = + \$420.02
Dvorak .....	2 415.92—(\$2 181.56 + \$738.87) = — \$504.51
Passion .....	2 622.00—(\$1 999.70 + \$738.87) = — \$116.57
St. John, Hymn of Praise..	2 329.25—(\$1 657.74 + \$738.87) = — \$67.36
For the year .....	\$420.02—\$688.44 = — \$268.42
Cash on hand May 26 1890.....	\$1 173.32
Cash out for the year \$246.26 + \$268.42 = —	<u>514.68</u>
On hand May 25 1891.....	\$658.64

Thus the Society was able to add to the Permanent Fund its entire income for the year, making the market value of the Fund \$31 047.37.

## SEVENTY-SEVENTH SEASON.

MAY 25 1891 TO MAY 23 1892.

May 25. At the annual meeting, at which the maximum number seems to have been 41, there were elected as members of the Society 11 tenors and 19 basses. The Librarian reported the addition to the library of 500 copies of Dvorak's *Stabat Mater* and 500 of the Novello edition of the *Messiah*. The *Stabat Mater* has not been used again to this day (1911) and is stored with the other dead wood of the Society.

On motion of Mr. Eugene B. Hagar it was unanimously resolved "That the members of the Handel and Haydn Society hereby express their deep sympathy with Mr. Samuel M. Bedlington in the severe illness with which he is now afflicted; and they declare their grateful appreciation of his fidelity which has been at the service of the Society longer than the longest present active membership. They can never be forgetful of that constant allegiance which has granted him but two absences from the Society's concerts during more than half a century; and it is their earnest hope that his sufferings may be lightened and that such ills as may not be avoided he may be strengthened with patience to endure."

The Board of Government elected for the ensuing year was as follows:

*President*, A. PARKER BROWNE  
*Vice-President*, JOHN H. STICKNEY  
*Secretary*, CHARLES W. STONE  
*Treasurer*, M. GRANT DANIELL  
*Librarian*, RICHARD S. WHITNEY.

*Directors*, JOHN D. ANDREWS, HERBERT H. BATES, GEORGE F. DANIELS, HORACE B. FISHER, EUGENE B. HAGAR, THOMAS HOOPER JR., ISAAC F. KINGSBURY, FREDERICK E. LONG.

At a meeting of the Board, June 24, Mr. Carl Zerrahn was elected conductor at a salary of \$1000 and Mr. B. J. Lang organist and pianist at a salary of \$300. It was voted that the members of the chorus who, from September 1890 to September 1891, should have come into the ten-year grade should be examined before receiving tickets to the chorus; also to authorize the Executive Committee to expend one thousand dollars from the funds of the Society to aid

in the purchase of an organ for Music Hall. (No amount was ever thus expended.) It was voted to give the *Messiah* December 20 and April 13; Mrs. H. H. A. Beach's *Mass* February 7; Bach's *Passion* April 15; and *Creation* April 17. The *Messiah* was to be given April 13 as it was the one hundred and fiftieth anniversary of its original production.

Sunday, December 20, the *Messiah* was given for the eighty-fourth time, with Mrs. Lillian Nordica, Soprano; Miss Lena Little, Alto; Mr. Lemuel E. Auty, Tenor; Mr. Barrington Foote, Bass, an orchestra of 54 and a chorus of 365. It was almost universally agreed that the work of the chorus was remarkably fine. Not so about the orchestra. "Repose in the work of the chorus was impossible with such shameless orchestra work as was inflicted upon the Society." (Sec. Stone.) "In the orchestra all was insecurity, roughness, and bad intonation; one cannot inveigh too strongly against such accompaniments as were furnished throughout last night's performance; some of the solo numbers were almost ruined by the careless work which was worse than anything we have had in oratorio for a long time." (Elson.) "The work of the orchestra was unusually good." (Hale.) "The orchestral work was all that the severest critic could demand, and the success of the performance as a whole reflected the greatest credit upon Mr. Carl Zerrahn, the tireless, conscientious conductor." (*Herald*.) "The orchestra played smoothly most of the time, with spots of raggedness that were entirely inexcusable." (*Traveler*.) "The orchestra did some pretty rough and inaccurate playing." (*The Beacon*.) "The orchestra played uncommonly well." (*Home Journal*.) "The orchestral playing was much better than is usually the case at the oratorio performances." (*Boston Courier*.) These quotations show how utterly different the views of the critics are. One is looking for and enjoying the good things while the other notes only the bad things. Of the soloists, from Nordica down, from the most fulsome praise the criticisms descend to the lowest scale of depreciation. In one point only all agree that the clear enunciation of each soloist was most unusual and highly to be commended. The length of the concert was two hours and forty-eight minutes.

February 7 the Society gave the initial performance of Mrs. Beach's *Mass*, and the *Choral Fantasia* of Beethoven, with Mrs. Jennie Patrick Walker, Soprano; Mrs. Carl Alves, Alto; Mr. Italo Campanini, Tenor; Mr. Emil Fischer, Bass. Of Mrs. Beach's *Mass* President Browne in his annual report says: "That so young a woman should have composed a work (begun in her 19th year, completed in her 22d year) of the character and magnitude of this



Mass is so unexpected that it may well be considered a wonder; and that it should so interest and charm chorus and audience is certainly matter for hearty congratulation and great national and local pride. It went off grandly, a result due to hearty co-operation of all the performers, from Mr. Zerrahn down. Of the chorus singing I think it just to say that they never sang better."

"This Mass was composed by Mrs. Beach in 1889 when she was twenty-two years old. It is a work of long breadth. It shows knowledge, skill, and above all application, patience, and industry. She has not followed closely an illustrious predecessor: she has fixed ideas of her own and she has not hesitated to carry them out. Her treatment of the text is modern. She has treated it subjectively and objectively; hence we find mysticism that is intended to suggest to the hearer a mood, and we also find direct dramatic appeals. There is the natural exaggeration of youth. The mysticism at times approaches obscurity. The dramatic appeals are occasionally unduly emphasized. Nor is Mrs. Beach always successful when she is most ambitious. The comparative simplicity of the 'Kyrie' and the 'Sanctus,' the unaffected solemnity of the 'Et in Spiritum Sanctum,' the peaceful close of the work, — these are more effective than certain passages where the composer apparently strained every nerve. When there is so much that is creditable to the composer in this work, and when considering her age there is much that is remarkable, it seems almost ungenerous to speak of a few defects. The voices are at times treated as orchestral instruments. This is particularly true of certain passages given to the solo voices; and it may be here said that the solos, with the possible exception of the 'Gratias agimus,' are the weakest portions of the work, and are wanting in defined and balanced melody. There is excessive modulation. Nor has the composer yet learned that orchestral effects are gained by economy rather than by extravagance in handling orchestral resources. Instead of insisting upon these points it is a pleasure to praise the sincerity of the composer's purpose, to admit gladly the excellencies of the work, and to welcome it as an interesting contribution to the musical literature of the United States presented by a woman of this town." (Philip Hale.) "Mrs. Beach's decision in choosing first to test her skill in writing for the church service shows a worthy ambition, and the sincerity of her efforts commands respect and admiration. Mrs. Beach is the first of her sex to gain the honor shown her by the Handel and Haydn Society, and the first of the women composers of Boston to put before the public a work of such proportions as that of last evening's concert. The *Beach Mass* is a composition that is well worth the study of those who decry the

ability of women in the field of music, and the evidences it gives of thorough musical training, genius in the line of composition, melodious ideas, skill in the development and elaboration of themes, and command of the modern orchestra demand generous praise for its composer. The several movements of the *Mass* are very effectively assigned, and the use made of the quartet and chorus shows a rare degree of skill and good taste. The orchestral scoring commands high praise, for the modern instrumentation of the work has been made with much originality in the combinations and with admirable judgment. The forms followed are in the main those of the old Italian school, but these have been treated in modern style, and have all the charm of the latter day in their elaboration with the tunefulness of the older composers. There are portions of the work which seem beyond the ability of a writer of such limited experience as Mrs. Beach, and there is a bold, free style in other portions of the work which it is difficult to associate with a woman's hand. The 'Quoniam' is an especial example of this latter characteristic, and this movement with the following tenor solo would not be discreditable to a veteran composer of the male sex. The setting of the 'Credo' for soprano solo and chorus is a fine example of Mass music of the best class, and the solo voice is used with charming effect throughout this movement. The 'Benedictus' for bass solo and chorus is still another strongly masculine effort, and the concluding 'Agnus Dei' is worked out with a degree of skill and a masterly use of the quartet, chorus, and orchestra that fairly electrified the audience." (*Herald*.)

"A full-fledged Mass for soloists, chorus, orchestra, and organ by a young woman not many years out of her teens is something of a rarity; the public performance of such a work by the largest and principal choral organization of a musical capital, assisted by solo talent of the very first water, is certainly no less uncommon. One is a little puzzled how to treat a work that comes forward under such unusual conditions: the content of ordinary criticism is rather upset by them. That the work shows talent, even remarkable talent, seems unquestionable, even after a single hearing. A few short compositions, songs or fugitive piano-forte pieces give no sure evidence of talent. . . . But a whole Mass is not written by accident, as a song may be. To write a series of ten largely developed numbers for solos, chorus, and orchestra implies of itself a certain staying power. And when we think of the ambitious style in which this Mass is written, of its variety in modulation, its frequently contrapuntal structure, our respect for the young composer grows apace. Mrs. Beach shows in it that she is by no means wholly at the

mercy of her inspiration, but that she has already gone some way toward really mastering her own talent. Certainly her mastery is by no means complete; there are passages enough and to spare in the *Mass* which were evidently written not because she wanted to write them so, but because she did not know how to write them otherwise. But there are abundant other places where the musical intent is backed up by musical knowledge and skill. Another item in the work is the absence of melodic reminiscences; we do not remember being struck by a phrase in it that we seemed to have heard before. There is an abundance of naïve poetic sentiment in the music, not always of a purely devotional quality, it is true, and not a little that is strongly effective." (*Transcript.*)

Musically the concert was a great success. Nearly all the critics agree, and in their praise of the chorus, the soloists, and the conductor seem to have exhausted all the commendatory adjectives in the English language. But in spite of this the Society has not given the *Mass* again to this day (1911), and the 500 copies with the orchestral and conductor's scores have for twenty years been packed away with the other dead wood of the Society.

After the *Mass* Beethoven's *Choral Fantasia* was given for the second time by the Society. "This is one of those works brimming over with beauty and healthy musical life, that when you hear them after an interval of years you wonder how you can live so long without them. The performance was for the most part excellent, the orchestra being the weakest feature in it. Mrs. Beach, who was long and loudly applauded as she came upon the stage, played the piano-forte part admirably; with dignity in the slow introduction, with exquisite grace in the variations, and telling brilliancy in the closing movement. The sextet of solo voices left nothing to be desired." (*Transcript.*)

To form the sextet to the quartet were added from the chorus Miss Priscilla White and Isaac F. Kingsbury. The concert lasted two hours and five minutes.

Wednesday, April 13 1892, the Society gave an extra *Messiah* concert: Friday, April 15, Bach's *Passion*, and Easter Sunday, April 17, the *Creation*. With reference to these three concerts Secretary Stone has this to say: "The present Spring would have been the time in the regular succession for one of the triennial festivals. The Society however has definitely abandoned the continuance of these festivals, preferring the policy of making each season of the utmost possible interest. Favoring circumstances enabled the Society to offer at this time a group of three great oratorios on the highest of festival standards, with an array of solo singers never

equalled in our city. The demand for tickets was very great. The line of applicants began to form early in the afternoon of Saturday, April 2. The sale opened at nine o'clock Monday, April 4, and the line broke for the first time at one P. M. on the following Wednesday. At this time all the seats for the *Creation* had been sold, eleven days before the performance, and a large portion of the seats for the *Passion Music*. The seats were sold at \$2.50, \$2.00, and \$1.50, according to location; admission \$1.50.

The soloists for these concerts were for the

*Messiah*: Soprano, Mrs. Genevra Johnstone Bishop; Alto, Mrs. Carl Alves; Tenor, Mrs. Edward Lloyd; Bass, Mr. Myron W. Whitney.

*Passion Music*: Soprano, Mrs. Georg Henschel; Alto, Mrs. Amalie Joachim; Tenor, Mr. Edward Lloyd, Mr. George J. Parker; Bass, Mr. Georg Henschel, Mr. Gardner S. Lamson.

*Creation*: Soprano, Mrs. Emma Albani; Tenor, Mr. Edward Lloyd; Bass, Mr. Myron W. Whitney.

Such an array of solo singers, so well known as artists of great experience and consummate skill, had rarely ever been secured by the Society. "Germany, England, and America had yielded us their best." The result, not only financially but musically, was all that one could desire. With hardly an exception the critics agree that each and every one was worthy of the highest commendation. The slight faults that are set down against any one are not to be compared to the extravagant praises echoed by others. The chorus carried off the highest honors, and the boy-choir in the *Passion Music* trained by Messrs. Warren A. Locke and George L. Osgood was exceedingly effective. The orchestra too played better than usual. A peculiar and very unpleasant incident is thus narrated by the Secretary: "The Society had in its discretion employed Mr. Lafricain to play the trumpet solo in the *Messiah*. Mr. Müller complained to Mr. Nikisch. The latter, on Friday, April 8, informed the Secretary with great emphasis that if Lafricain were allowed to play the solo 'thereafter the Handel and Haydn Society shall not have any man of my orchestra for any one of its concerts.' As the Society had promised the public the Symphony Orchestra for the series, it seemed necessary to yield to the insulting demand of Nikisch."

Both the trumpet players were paid. Mr. Lafricain later offered to play at some concert for nothing, an offer I believe which was not accepted. In reference to this Mr. Warren Davenport writes: "Was it not a genuine boycott with which the Handel and Haydn Society was threatened? If the story is true, one would opine that

it would be a proper thing for the Society to look elsewhere for an orchestra in future, and thus do its share in nipping the arrogance of this autocrat of the local orchestra that dominates in this city." Mr. Davenport later refers to the fine playing done at a recent concert of *Arminius* by the Boston Festival Orchestra.

(From the *Herald*): "Only one little hitch was to be noted in the whole performance (*Messiah* April 13) when an absent-minded member of the orchestra tried to emulate the 'straying sheep' and lost his place in the accompaniment to the soprano air 'Rejoice greatly.' With this exception the playing of the orchestra was fine throughout and in the dainty pastoral so effective that one could almost hear the sheep nibble."

He. "I hear you attend the Handel and Haydn performances. Were you present at the *Creation*?"

She (indignantly). "I suppose you will next want to know if I sailed in Noah's ark."

The *Boston Musical Herald* states that the *Creation* altogether gives "The impression of a very pious comic opera."

At the first performance of the *Messiah* in Dublin, which was conducted by Handel, in order that as many could be accommodated as possible the women laid aside their hoops. At the *Creation* concert of April 17th one writes of his troubles thus: "The plaint of the helpless man against the mass of milliner's handiwork is as old as hats and bonnets themselves, but I feel confident that I have now suffered more from one than any other living soul, for I sat behind one the other night which literally shut off from me one-fourth of all *Creation*. It was at the oratorio in Music Hall that this mass of flowers and ribbons came between me and the stage, and I certainly should have gone to the box-office and asked for my money back were it not for the fact that I had not paid any money to go in. So I held my peace and did not kick. The strains of music came to me from around that hat, but little else, and so I occupied the time by making a mathematical calculation on my program as to how much actual space was cut off by that love of a bonnet. Taking the angle of divergence formed by the lines of vision passing the edges of the bonnet I found they struck the stage at a distance apart of perhaps sixteen feet while the line above struck at a height of twelve feet. This cut off then a triangle with a sixteen-foot base and an altitude of twelve feet, the area of which would be ninety-six square feet, and this was the amount of stage room of which this bonnet deprived me."

"At the Bach concert the audience was invited to join in singing four of the chorals: and a very creditable beginning was made in

the matter." (Sec'y Stone.) Says the *Beacon*: "A rather foolish invitation was given to the audience to get up and assist in some of the chorals: the getting up was all very well, for it gave relief to the long stretch of sitting," (The concert was three hours long) "but the singing was a flat failure, as the evening was devoted to a concert and not to a praise meeting." And the *Transcript*, after some other objections, ends with "No more need however be urged against it at present, for last evening it was a total failure: continuous enjoyment of the music was sadly interrupted by the time lost in getting the audience upon its feet, and hardly any one sang. The only singing by members of the audience that we could detect was done by a few men who sang the bass part. A more direct slap in the face to German methods of congregational singing could hardly be imagined. We hope this sort of thing will not be tried again."

"In recalling the remarkable work of the chorus during the present season, the *Messiah*, *Beach Mass*, *Passion Music*, and *Creation*, it is impossible to resist penning a tribute to Mr. Carl Zerrahn, the faithful conductor of the chorus during so many years. Where can his peer be found? At all times and under all circumstances the master of the situation, competent, devoted, and with an ardent love for all that is grand and beautiful in his chosen profession, may he live to see a result for all his labors that shall be a just reward for the great work he has done in advancing the cause of sacred music in America." (*Herald*.)

No less praise is due to Mr. Lang "who did all that could be done with the organ in the roof of the building, the sound of which is above the great reflector that separated the rest of the performance below. The organ position at the Music Hall is simply ridiculous." (*Traveler*.) "The thing they call an organ had the grip complicated with asthma; an ode ought to be written to that wondrous instrument by the author of *Les Râyles d'un Asphxie*." (*Transcript*.)

During the year sixty-seven members were added to the chorus of whom only thirteen were men who joined the Society. Mr. S. Lothrop Thorndike took the place of Mr. Henry L. Higginson, resigned, as one of the Trustees of the Permanent Fund.

The average strength of the chorus was divided as follows: Sopranos 138; Altos 130; Tenors 77; Basses 93; total 438. At the rehearsals the average attendance was 296; at the concerts 369.

Although the season both financially and musically passed so successfully, yet it was a sad one for the Society in that it lost eight of its members by death.

John A. Nowell joined Oct. 4 1842; died July 1 1891. Mr. Nowell was a director for seven years between 1850 and 1866.

Always an active and prominent man in the Society, he continued a member of the chorus until 1888, and retained his interest in the business affairs until the last, having been present at the annual meeting last May, five weeks before his death. The last remarks at that meeting were made by him, congratulatory upon the prosperous condition of the Society, and they are remembered with pleasure by all who were there.

Sanford C. Chase joined May 27 1880; died July 19 1891. Mr. Chase was a director in 1889 and 1890, and a useful member of the committee on admission.

Nathan K. Bacon joined April 9 1870; died Nov. 2 1891.

Edward N. Ainsworth joined May 26 1888; died Nov. 18 1891.

Bridge Wheat joined Oct. 4 1844; died Feb. 13 1892. Mr. Wheat was for many years well known in musical circles. He had a powerful tenor voice, and during his active membership was frequently intrusted with solos in our concerts. His last appearance in that way was as the Messenger in *Samson*, in May 1877.

George W. Warren joined June 3 1868; died May 9 1892. Mr. Warren early assumed a prominent position in the Society, and was a director in 1873, 4, and 5. He retired from active membership a few years ago, but was a constant attendant at our concerts, and was present at the last one.

Samuel M. Bedlington joined the Society Sept. 22 1879; died Nov. 16 1891. Though only twelve years a member, he had been for half a century one of our most active and well-known figures; for he was during all that time, or since 1840, employed in the care of the library. His work here was largely a labor of love; for no one loved the Society more than he. He kept at his work after his strength failed and his last earthly service was for us.

John H. Stickney joined Nov. 7 1861; died Nov. 16 1891. Mr. Stickney was director in 1872, 3, and 4, librarian from 1875 to 1883 inclusive, director again 1884, 5, and 6, and Vice-President from 1888 to the time of his death. It is seldom that we are called upon to mourn for one so generally beloved, so modest and yet so useful as Mr. Stickney. Enthusiastically fond of our work and gifted with a beautiful voice, he was from the first year of his membership a man of mark; was speedily chosen a member of the Board and retained there in one position or another until the last. It would not be easy to overestimate the benefit to the Society of his presence, labor, and counsel. An honest man, a good friend, a faithful officer, a sweet singer, we lost them all in losing him.

"Mr. John H. Stickney died in this city Monday at the age of fifty-five. He was Vice-President of the Handel and Haydn Society

and was one of the fifty-two original members of the Apollo Club (1871), with which organization he remained connected until his death. His voice was an excellent tenor, and his rank as an amateur musician was high. At various times he was connected with different church choirs, notably with that of the Central Congregational Church, and that of the First Parish of Roxbury where he was the music director. The Schubert Club of male voices was also under his direction for a few years." (Boston *Transcript*, Nov. 18 1881.)

"The members of the board of government of the Handel and Haydn Society desire to commit to the written record some memorial of their late associate, John H. Stickney. For thirty years a member, and for many years an officer, he has constantly aided and served the Society with singular devotion, and is identified with the most brilliant period of its history.

To him we owe the list of the Society's concerts, compiled with the most arduous labor from the records of more than half a century; also the priceless collection of the Society's programs, gathered from many sources and bound in enduring form.

We lament in him departed,

The man,

whose face was never shadowed by anger or discontent, and whose benignant smile permitted naught but gladness in his presence:

The member,

whose many well-earned honors in other lines of music never drew him away from his earlier interests with us:

The officer,

whose knowledge born of experience and whose discriminating musical insight made him a power for good in the administration of the Society:

The singer,

whose unrivalled voice and finished method made him easily the foremost member of the Choir." (Secretary's record.)

As Librarian Mr. Stickney started a program-book beginning with the program of 1815, reserving each leaf for a program, — pasting each program on the odd pages — numbering each program-page with the number of the concert, — leaving a leaf for each missing program to be filled whenever a missing program was found. Then he had printed and distributed a list of all the missing programs among the friends of the Society asking them to help complete the list. This was a most valuable addition to the records. It has been kept up to the present day. Many of the missing programs have from time to time been sent in — and some have been bought of the heirs of old





B. J. LANG



JOHN H. STICKNEY



M. G. DANTELL



SAMUEL M. BEDLINGTON



members. A second large book is now nearly filled. Another useful blank-book properly lined contains, arranged in alphabetical order, the titles beautifully written of every work or selection that has been sung by the Society from 1815 down, on the left end of the even pages with the number of the concert at which it was sung. Thus if one wishes to know how many times a work or a selection has been sung he has only to look at this book. This book too is complete to the present day. No one can see these two monuments of Mr. Stickney's work which testify to his love for the Handel and Haydn Society and his skill and industry without wondering how he could find time to do the work. Mr. Hagar during his term of office also spent months in going over Mr. Stickney's work verifying it. In this he was aided by Mr. Stone.

## FINANCIAL REPORT FOR 1891-92.

Miscellaneous expenses .....	\$3 684.60
Miscellaneous receipts .....	146.15
	<u>\$3 538.45</u>
Additions to Library \$590 + paid for History \$300.....	800.00
	<u>5) \$2 648.45</u>
To be added to the direct cost of each concert.....	\$529.69
Messiah, Dec. 20 1891....	\$3 372.07 — (\$2 116.46 + \$529.69) = + \$725.92
Beach Mass, Feb. 7 1892..	2 151.96 — (\$2 420.95 + \$529.69) = — 798.68
Messiah, April 13 1892....	3 535.50 — (\$2 571.19 + \$529.69) = + 434.62
Bach's Passion, Apr. 15 '92	3 880.35 — (\$3 179.27 + \$529.69) = + 171.39
Creation, April 17 1892...	4 109.54 — (\$3 062.12 + \$529.69) = + 517.73
For the year.....	\$1 849.66 — \$798.68 = + \$1 050.98
Additions to Library + paid for History.....	<u>890.00</u>
Cash in for the year.....	\$160.98
Balance on hand May 25 1891.....	<u>658.64</u>
Balance on hand May 23 1892.....	\$819.62

The market value of the Permanent Fund May 23 1892 was \$32 672.11.

## SEVENTY-EIGHTH SEASON.

MAY 23 1892 TO MAY 22 1893.

May 23. At the annual meeting at Union Hall, 48 Boylston Street, the maximum number of votes cast for any office was 37. The officers elected were

*President*, A. PARKER BROWNE  
*Vice-President*, EUGENE B. HAGAR  
*Secretary*, CHARLES W. STONE  
*Treasurer*, M. GRANT DANIELL  
*Librarian*, RICHARD S. WHITNEY

*Directors*, JOHN D. ANDREWS, HERBERT H. BATES, WILLIAM F. BRADBURY, WILLIAM H. BUNTON, GEORGE F. DANIELS, THOMAS HOOPER, JR., ISAAC F. KINGSBURY, FREDERICK E. LONG.

At a meeting of the Board, July 1, Mr. Carl Zerrahn was elected conductor at a salary of \$1 000 and Mr. B. J. Lang organist and pianist at a salary of \$300.

The program for the year was the *Messiah* for Monday, December 19, and Sunday, December 25. Cherubini's *Mass* and Chadwick's *Phoenix Expirans* Feb. 5 1893, Bach's *Passion Music* Good Friday, March 31, and *Samson* Easter Sunday, April 2.

In relation to this extra concert of December 19, Secretary Stone writes: "For years past we have been unwillingly compelled to turn away from our doors at every performance of the *Messiah* many hundreds of people for whom we could provide neither seats nor standing room. In order to avoid this unpleasant experience and to avert the reproaches of our disappointed friends two performances of the *Messiah* will be given in December. The first one will be an extra concert not covered by the season tickets and will come Monday the nineteenth." This concert was also intended to meet a demand for a performance of the *Messiah* on some night other than a Sunday night.

In the *Transcript* of December 13, we read; "At the sale of tickets for the Handel and Haydn concerts yesterday the line was never broken all day until the doors were shut against further comers. Chairs were set in the entry in order to mitigate the agony

of the waiters; and there they sat in a solemn great elliptical conclave, as at an Indian pow-wow, moving along from chair to chair toward the ticket window when there came a vacancy." And Secretary Stone writes: "The announcement of it attracted a throng of people to the sale of tickets which opened December 12, and it was more than a day and a half before the line was first broken. The supply of seats proved insufficient to meet the demand."

At the extra *Messiah* concert, the 86th of the *Messiah*, Monday, December 19, the solo singers were Miss Emma Juch, Soprano; Miss Emily Winant, Alto; Mr. William H. Rieger, Tenor; Mr. Arthur Beresford, Bass. The chorus numbered 367 and the orchestra 54. Nearly every seat was sold and the side aisles on the floor were crowded with standees, conclusively proving the wisdom of giving a week-day performance of the *Messiah*. "Boston has not heard a more satisfactory performance of the *Messiah* in years than that given before a great audience in Music Hall last night. It was not that there was a galaxy of especially renowned artists or that there had been any unusual preparation, but there was that intangible magnetism of enthusiasm, which soon changed into the confidence of success that seemed to permeate every number and to enliven every musician from the conductor to the last chorister in the rear ranks." (Louis C. Elson.)

The consensus of the critics of this concert is that the chorus and its conductor never did better work: that the somewhat faster tempo taken added to the beauty of the music. "The performance was superb and certainly made the high-water mark of achievement for the Society. There was apparent throughout a more firmly knit fibre to the chorus singing, a completer sense of command than ever before. . . . It is doubtful if the Society ever had such a fine body of singers upon all the parts as it possesses at the present time. The orchestral accompaniment, it seems to me, was never so considerably played in the choral numbers as on this occasion. In fact the orchestra throughout the evening did excellent work. Mr. Müller played the trumpet solo in a clean, artistic manner." (Davenport.) The organist, Mr. Lang, used the miserable affair of an organ that disgraces Music Hall in aiding the performance at the right places, displaying his well-known skill and discretion in all he did upon this handicap. "The impotent condition of the thing that calls itself an organ," the *Transcript* labels it.

"Taken as a whole the performance of last Monday was an extremely fine one. Not even in England, which is the acknowledged home of oratorio, could the chorus and the orchestral parts have been better done, the first named in particular being highly

commendable and the final chorus also phenomenally well done." (*Times*.) "The Handel and Haydn Society seems to have renewed its youth in its old age, for Monday evening the choruses were sung admirably. . . . I doubt if in Mr. Zerrahn's long and honorable term of service he has had greater reason to plume himself on the proficiency of a chorus than on last Monday evening. The quality and sonority of tone, the sharpness of attack, and the sense of rhythm were all above reproach." (*Musical Courier*, N. Y.)

As to the soloists the general verdict is one of great praise, though opinions differ greatly and not one escapes without quite severe criticism.

For the Sunday night *Messiah*, December 25, the soloists were Miss Emma Juch, Soprano; Miss Olive Fremstadt, Alto; Mr. George Parker, Tenor; Mr. D. M. Babcock, Bass. The chorus numbered 326, and the orchestra, with Mr. Paul Müller in the trumpet solo, 54. Every seat and all the available standing room were occupied. There is a substantial agreement that the chorus did most excellent work. "Years ago when I lived in London attendance at the performance of the *Messiah* in Albert Hall was as much a part of my Christmas Day as the dinner itself, but I do not remember hearing a performance which satisfied me as well as that given on Sunday by the Handel and Haydn Society." (H. C. L.) "Last Sunday evening, Dec. 25 1892, at the performance of the *Messiah* by the Handel and Haydn Society the senior living member of the Society sat among the audience. It was Harrison Millard, who used to be the leading contralto of the Society when twelve years of age. He was allowed eight or ten books to stand on in order to read from one of the books which were so large that a stand or rack was necessary to hold them. At that time he was also contralto in the choir of old Trinity Church in Summer Street. . . . Altogether the opening of the Handel and Haydn season has been a most auspicious one and the result of the revision of the vocal forces is now beginning to bear new fruit. *Vivat, Crescat, Floreat!* . . . Miss Juch was again at her best in the leading soprano airs and sang with splendid effect in the 'Rejoice Greatly' and 'I know that My Redeemer liveth'; her thoroughly artistic vocalization and the rare musical intelligence of the singer commanding the most enthusiastic recognition of her merits." (*Herald*.) "Miss Juch's rendering of the soprano solos has become familiar to Bostonians. It is a clear, artistic, commendable piece of work, and never fails to afford the highest satisfaction." (*Post*.)

Miss Fremstadt "has a rich voice in the lower register, but some of the middle tones are weak. She sang finely, however, in 'He

shall feed his flock.' . . . The work of Mr. Parker is always marked by fidelity and conscientious care. . . . His singing was always judicious, and his intonation perfect. . . . Mr. Babcock's broad deep voice suits well to the dignity of the work." (Elson.)

At the next concert of the season, Feb. 5 1893, was given *Phoenix Expirans*, which had recently been written by Mr. George W. Chadwick, and Cherubini's *Mass* in D minor, which had been sung by the Society at its festival in 1883. "Ten years ago the Society presented the *Mass* . . . and I should think that no living patron of the concert of 1883 would fail to renew the pleasure of that occasion. The *Mass* . . . is rich in spirituality and lofty suggestion for those who are sensitive to its religious quality: and the strength and grandeur of its harmony are very impressive. But its abounding melody is of a beauty so exquisite, varied, and delicately delicious as to make the interpretation of the work a source of pure delight to every listener. In short it is a composition sure to please all the finer part of the great public as well as the elect of the connoisseurs and professionals." (H. S. C.)

"The great Cherubini *Mass*, a very *crux* for chorus singers, fully justified its claim to a repetition. The choral performance made the most brilliant triumph in the history of the Society. After getting safely through the kite-shaped phrases in the long opening number the chorus poured down in the Gloria a golden flood of sound that thrilled their proud and happy hearers. With unflinching resolution and flaming enthusiasm it maintained to the end of the work the phenomenal heights which it had reached in this number. No listener could have guessed for a moment the supreme exigency of the vocal writing. A new high-water mark was scored this night for America in the field of grand chorus." (Secretary Stone.) The *Mass* was followed by Mr. Chadwick's *Phoenix Expirans* conducted by the composer. "To be able to bear comparison with such a great work" (as the *Mass*) "was in itself no slight test of the worthiness of Mr. Chadwick's *Phoenix Expirans*. . . . In the final 'Jam vitæ flumina' a tonal fugue is heard that shows a great amount of skill. . . . The charm of it all is that the learning is never thrust in in an obtrusive manner; the composer has not set himself the task of astonishing the auditor." (Louis C. Elson.)

"Mr. Chadwick's *Phoenix Expirans*" (writes Valentine Martin in the *Home Journal*) "burns and throbs with sensuous fire and is filled with exquisite melody and orchestral contrasts and harmonies that are dramatic to the last degree,—a work interesting and beautiful."

The audience was large. The time covered was for the *Mass* one hour and thirty-seven minutes,—for the *Phoenix Expirans* thirty minutes. The chorus numbered 380, and the orchestra 57.

At the 68th concert of the Handel and Haydn Society, and the fourth of the season, which took place Good Friday, March 31, was given for the tenth time Bach's St. Matthew's *Passion Music*. For the first time some of the music with the words "The Congregation" was printed in the program. The soloists were Miss Gertrude Franklin, Soprano; Mrs. Carl Alves, Alto; Mr. William Dennison, Tenor; Mr. Heinrich Meyn and Mr. Max Heinrich, Basses. Mr. Meyn, at short notice on account of the illness of Mr. Myron Whitney, took the part of Jesus. Boys from the choirs of Emmanuel, St. Paul's Church and Harvard College, prepared by Mr. George L. Osgood and Mr. Warren A. Locke assisted.

The chorus numbered 359 and the orchestra 61. On this occasion the chorus, as was appropriate, presented a sombre appearance, the women all dressed in black and the men also in black with black ties, and so the orchestra, and the soloists.

The concert in length was two hours and forty-four minutes.

"There seems to be no more reason to apologize for cutting down the *Passion Music* than for abbreviating 'Hamlet' and a performance of the latter in an afternoon and an evening session is about as necessary as a two-session presentation of the former. There is a great deal in each work which lies apart from the great central theme, so that the discussion might be changed from an estimate of how much an audience can probably bear to a cold consideration of how much can be eliminated without weakening the nexus of the whole." (*The Beacon*.) The same can be said of the *Messiah* and of Handel's *Samson* as well as of many other oratorios.

"Of all the partial performances the Handel and Haydn have given of the work this one seems the best planned. . . . Of the idea of having the audience join in singing some of the chorals we do not care to say much here; personally we should much prefer to have the audience hold its tongue throughout. . . . Of the three chorals chosen for the audience to join in two run pretty high for congregational singing, and the choice was in so far injudicious; then we think it would have been far better to have only the melodies on the program. . . . Both solo singers and orchestra are getting to feel more at home in Bach's airs; in past years, with exceedingly few exceptions, the airs have in general had the effect of being perpetually on the brink of disaster. . . . We noticed that the chorus has been trained to give the word 'Jesus' with the foreign pronunciation. This name has been loved and prayed to



for generations in New England with the English sound of both vowels: to give it the foreign pronunciation in singing a work all whose associations are of the most sacred character seems to us paying an unnecessary and priggish compliment to Harvard College.

Miss Franklin sang with admirable effect; in the most purely religious style and with finely adequate vocal mastery. Mrs. Alves sang with more patent emotional shading, yet with nothing that unduly approached the theatrical: she sang with security, great beauty of voice, and excellent sentiment. Mr. Dennison (save for an occasional overdose of pathos) sang the part of the evangelist capitably. His voice is well up to the trying high passages, his enunciation is beautifully distinct, and he sings with a sure mastery that is beyond praise. Mr. Meyn sang the part of Jesus very beautifully, with absolute dignity, and great expressiveness. Mr. Heinrich left his companions far behind in the recitatives. This excellent artist has the faculty of seeing to the heart of every situation and being always 'in character.' His singing of 'Give Me Back My Dearest Master' was superb at every point. Mr. Schnitzler played the violin obligatos exceedingly well. . . . Upon the whole, the performance was a fine one; the orchestra did sometimes well, sometimes considerably the reverse: and the 'organ' would almost (but not quite) pardon its being out of tune with itself, and everything else. It was fit to make angels weep to hear the orchestra try to tune to its wheezing A. Mr. Tucker played the pianoforte accompaniments to the recitatives with admirable judgment. The audience was very large and followed the performance with strict attention."

Easter Sunday, April 2, the Society closed its 78th season with the performance of Handel's *Samson*, with a chorus of 381 and orchestra of 57 led by Mr. Schintzler, Mr. Carl Zerrahn, conductor, Mr. B. J. Lang, organist, and Mr. H. G. Tucker, pianist. The soloists were Mrs. Lillian Nordica, Soprano; Miss Louise Rollwagen, Alto; Mr. William J. Winch, Tenor; Mr. Plunket Greene and Mr. Gardner S. Lamson, Basses. Mr. T. H. Norris sang the part of the messenger. This work was first given by the Society in 1845 and last in 1877. Changed from the sombre black to gaiety of costume the contrast in the appearance of the performers on this Easter Sunday and Good Friday was very marked. As one says: "The female wings of the chorus were gaily attired in gowns of light hues."

There is almost unanimity among the critics in giving the highest praise to the work of the chorus. "The performance last evening was decidedly a brilliant one on the part of the chorus." (*Transcript*.) "Mrs. Nordica made little of 'Ye men of Gaza,'

and in fact groped her way through the opening measures. She was much more successful in the recitative and air of Delilah. . . . The famous 'Let the bright Seraphim' was given with breadth and dignity. . . . Miss Rollwagen sang with intelligence and with musical feeling and when the music was not outside the limits of her working voice she sang with effect. . . . Mr. Lamson perhaps occasionally gave undue prominence to words of little moment, but this fault comes from a burning desire to excel, and it may easily be forgiven. He sang the noble air 'How willing my paternal love' with dignity, and in the recitatives he was always interesting. He too occasionally offended by a sliding attack. . . . Mr. Greene's enunciation is distinct: he sang the roulades with heavily accented volubility; and he has a hearty and confident delivery. His voice, however, seems to be comparatively without color. His phrasing was often happy, and he seems to be able to manage his breadth to advantage. He abused the portamento at times and there was frequently a suspicion that in order to play the boasting Harapha he was tempted to force his tones. Mr. Greene would undoubtedly appear better in a song recital and in numbers of a lighter character." (Hale.)

"The performance last evening was decidedly a brilliant one on the part of the chorus, and generally rather dull on the part of the solo singers. Handel is a good deal easier to sing than Bach, and the Handel and Haydn know his style well; last evening they sang with a heartiness that did me good to hear. The solos on the other hand seemed to drag rather wofully. Mrs. Nordica, Miss Rollwagen, Mr. Winch, and Mr. Lamson all seemed below their usual form—so decidedly so, indeed, that we should have thought the fault was in ourselves had not the choruses sounded so strong and lively. Mr. Greene broke the spell with Harapha's 'Honor and arms'; he sang this song with the preliminary recitatives in excellent style, and with a great deal of vitality." (*Transcript*.) "Mrs. Nordica was warmly applauded, but the highest mead of handclapping was reserved for Plunket Greene, who sang Harapha. Rarely do you find a basso who can take florid passages so smoothly and easily, and without slurring either words or notes, for his enunciation is so good that one has no need to glance at the program." (*Art Journal*, N. Y.)

These conflicting statements in relation to each singer have been set side by side to show how professionals differ. Some see hardly more than the faults and take pleasure in showing their critical skill, while others pass lightly over any mistake or shortcoming and speak glowingly of the excellencies. The concert lasted two hours and forty-four minutes. The house was filled to overflowing.

During the year three members of the Society died:

Charles T. Sylvester joined the Society in 1852, resigned in 1855. Joined again in 1869 and died May 10 1893. Though he was one of our oldest members in point of service, and a very faithful member too, he would never accept office though repeatedly urged to do so.

Mr. Nathaniel G. Chapin joined in 1886, though he had long been known as one of our most cordial and liberal friends and patrons. He was the next year chosen one of the board of directors, and served the three years to which the By-laws limit consecutive service in that position. He died Jan. 27 1893.

Marcus A. Perkins joined in 1886, and died Oct. 11 1892. He resided in Stoughton, was a very prominent citizen there, and at one time vice-president of the local Musical Society.

### FINANCIAL REPORT FOR 1892-93.

Miscellaneous expenses .....	\$4 361.39
Miscellaneous receipts .....	<u>164.80</u>
	\$4 196.59
Additions to Library \$327.15; for History \$749.24.....	<u>1 076.39</u>
	5) \$3 120.20
To be added to the direct cost of each concert.....	\$624.04
Messiah, Dec. 19.....	\$3 318.27 — (\$1 708.67 + \$624.04) = + \$985.56
Messiah, Dec. 25.....	3 348.53 — (\$1 690.03 + \$624.04) = + \$1 034.46
Phoenix Expirans and } Cherubini, Feb. 5 1893 }	2 674.84 — (\$2 592.59 + \$624.04) = — \$541.79
Bach's Passion .....	3 083.51 — (\$2 236.49 + \$624.04) = + \$222.98
Samson .....	3 329.88 — (\$2 422.73 + \$624.04) = + \$283.11
For the year.....	\$2 526.13 — \$541.79 = + \$1 984.34
Additions to Library + for History.....	<u>\$1 076.39</u>
Cash in for the year.....	\$907.95
Balance on hand May 23 1892.....	<u>\$819.62</u>
	\$1 727.57
Paid into the Permanent Fund.....	<u>\$1 000.00</u>
Balance on hand May 22 1893.....	\$727.57

Thus the Society was able to add to the Permanent Fund \$1 000 plus the entire income of the Fund, making the market value of the Fund \$34 717.38.

Col. Oliver W. Peabody retired from the Board of Trustees and the vacancy was filled by the election of Mr. Richard C. Humphreys.

## SEVENTY-NINTH SEASON.

MAY 22 1893 TO MAY 28 1894.

At the annual meeting May 22 the following officers were chosen for the ensuing year:

*President*, A. PARKER BROWNE  
*Vice-President*, EUGENE B. HAGAR  
*Secretary*, CHARLES W. STONE  
*Treasurer*, M. GRANT DANIELL  
*Librarian*, GEORGE F. DANIELS.

*Directors*, W. F. BRADBURY, W. H. BUNTON, THOMAS HOOPER, JR., I. W. RISDON, R. H. RICHARDS, O. E. SIMMONS, C. B. PERKINS, F. E. CHAPMAN.

A motion was made that the secretary and treasurer should receive a suitable monetary compensation, the amount to be left to the Board of Government. On motion of the treasurer, Mr. Daniell, the word "treasurer" was struck out. The secretary requested the withdrawal of the motion, but his request was not acceded to. The motion was then passed.

"The Handel and Haydn Society have shown their appreciation of good work and faithful service by selecting Mr. Charles W. Stone as their secretary. Mr. Stone has done much towards placing the Society in its present enviable position; it would have been a difficult task to replace him. He is a hustler in a most refined and delightful way, and possesses a rare faculty of surmounting any unevenness that may obstruct his path without the slightest sacrifice of dignity." (*Post*.)

In the Spring of 1893 there were rumors that Music Hall was to be taken down to accommodate the new street railway ordered by the rapid transit bill. A number of prominent and public-spirited men started to raise money to build a new music hall worthy of Boston and its musical traditions. The sum of nearly half a million must be raised within a few days for a new hall or the concerts of the Symphony Orchestra must be abandoned. The sum of \$300 000 was subscribed before June 24.

At a meeting of the Board, June 27, Mr. Carl Zerrahn was chosen conductor for the ensuing year at a salary of \$1 000, and Mr. R. J. Lang organist and pianist at a salary of \$300.

Monday evening, December 18, the *Messiah* was given for the 88th time with a chorus of 360 and an orchestra of 54, led by Mr. I. Schintzler. This was the extra *Messiah* given to a very well-filled house. The soloists were Mrs. Anna Burch, Soprano; Miss Carlotta Desvignes, Alto; Mr. George Simpson, Tenor; Mr. Carl Duft, Bass. All seem to agree about Mr. Duft; as the *Traveler* has it, "Mr. Duft is not well known in this city; the more's the pity. He has a baritone voice of sympathetic quality, and the voice is well posed. He sang in good honest manly style, without affectation, and with artistic appreciation."

"To the veteran conductor must again be given first mention, for it is difficult to think of a performance of the *Messiah* without his guidance, and such performance as that of last evening can still less be expected without a man of his experience at the director's desk. He appeared to have all the energy of his earlier years and he directed with his usual masterly skill. He had good cause for pride in the singers of the chorus, who followed his every indication with remarkable precision, singing at their best in the most difficult numbers and winning the enthusiastic approval of their audience in all their work." (*Herald*.)

"Music-lovers know what is to be expected of the chorus of this Society for there is no such body of singers in this country and very few abroad that can be compared with them. Indeed with the exception of the chorus at the Birmingham (England) Festivals the writer has never heard the equal of this force. For precision of attack, for phrasing, for the proper light and shade, and above all for the musical intelligence which pervades their work they have no superiors." (*Beacon*.)

All the critics agree essentially with Mr. Elson, who says: "The annual tribute to the power and steadiness of the chorus must be paid; the performance was absolutely inspiring because of their enthusiasm, and their precision spoke of faithful rehearsal and entire familiarity with the work. The orchestra too was pronounced fine. Mr. Müller played the trumpet obligato admirably."

Of Mr. Simpson the *Herald* says: "His experience as a singer of oratorio is well known, and he showed himself an artist in all the difficult work of the tenor rôle. The beauty and finish of his delivery of the recitatives and airs, his clear-cut enunciation, and the feeling and expression which characterized his singing all gave pleasure despite the limited volume of his voice."

Many of the critics severely criticise the chorus for applauding the efforts of the soloists, at least for initiating the applause.

December 24 the *Messiah* was repeated to a crowded house with a chorus of 341, and an orchestra of 54 led by Mr. I. Schintzler. The soloists were Miss Elizabeth C. Hamlin, Soprano, Mrs. Katherine Fisk, Alto (her first appearance in Boston), Mr. George J. Parker, Tenor, Mr. Heinrich Meyn, Bass, who acquitted themselves with honor. As one critic has it: "The soloists were immeasurably more competent" than those of December 18. The chorus, the orchestra, the trumpet soloist, Mr. Müller, the conductor, the organist are all awarded the highest praise.

In the *Herald* we find the critic complaining because the Society does not give a concert at cheap rates. "Let each of this season's concerts be repeated at Mechanics Hall at a uniform rate of 25 cents with no reserved seats, and the Handel and Haydn Society would then be doing its share toward checking the musical degeneracy of the present day in Boston which saddens those who recall the old-time liberality of the local public in the support of all good musical enterprises." If one can hear the same concert for 25 cents, how many would pay \$2.00 or \$1.50 or \$1.00 and attend one of the other two concerts? Suppose 4 000 bought tickets for the Mechanics Hall concert, this would be \$1 000. The concert could not be given for this sum; and the receipts from the other two concerts would be reduced toward the zero point. This very season the Society had to draw \$500 from the income of the Permanent Fund to pay its regular expenses.

For the concert, the 692d, Feb. 4 1894, *Hora Novissima*, a new work by Horatio W. Parker, and Mendelssohn's *Christus* were given. For this concert Mrs. Lillian Nordica had been engaged and extensively advertised as the soprano. In the Secretary's record is the following statement: "Mrs. Lillian Nordica had been engaged in October to sing in this concert. On Friday, January 26, she announced her refusal to fulfil her engagement. The reason alleged was, on Friday, that Mr. Grau would not allow her to come: on Saturday, that she was ill: on Sunday, that she would consider a standard work, but not *Hora Novissima*. Every proper endeavor was made to induce her to forego her determination, but to no purpose. . . . The truth of the matter doubtless was that Mrs. Nordica had put off her preparation until late and found herself musically unable to learn the work quickly. . . . Miss Emma Juch kindly undertook the work at short notice and prepared the part in two hours." When this sudden refusal, only nine days before the concert, to fulfil the engagement was announced, there followed in the papers a breeze of excitement. On reading the announcement in the *Boston Journal* Mr. Parker is reported as say-

ing: "Well, I don't see why Madame Nordica didn't do this last September. She then knew what she was going to sing and I have no doubt that a copy of the work was given to her. She can hardly complain on the ground that the work is a novelty and that its merit is undecided though, of course, if she doesn't care to sing anything new, but prefers to appear in 'chestnuts' all the time, it's her own business. . . . To say the least Madame Nordica's conduct is not that of an artist. So far as the engagement of Emma Juch is concerned I am pleased and much more satisfied. I know that she sings the part much better than Madame Nordica, because Miss Juch is a musician." To this Madame Nordica responded: "My congratulations to Mr. Parker and my sincere condolence to Miss Juch who has made many a silk purse of never mind what. . . . The truth of the matter is that I never received the score of his *Hora* up to date, until last week, and then not till I had telegraphed for it. . . . Mr. Parker graciously condescends to inform, not alone the public of Boston, but of New York as well, that I am not an artist, not a musician. Strange that I should have formed the same opinion of Mr. Parker after examining thoroughly *Hora* up to date. . . . In conclusion I would say let Mr. Parker serve his musical omelets with less noise in the future."

"Mr. H. W. Parker may well feel proud. This is the first time a young man of thirty" (see page 17 for Mrs. H. H. A. Beach at twenty-two) "had his own composition performed by the Handel and Haydn Society, not to say directed by himself. Greatest honor of all, on the ornamental front of the program last night was represented an arch sculptured with the name 'Beethoven, Bach, Mendelssohn, Parker.' Quite a quartette to be associated with." (*Record*.) "The performance of Mr. Parker's noble work *Hora Novissima* and the *Christus* of Mendelssohn by the Handel and Haydn Society tomorrow evening was destined in any case to draw out a large and appreciative audience of oratorio lovers, but owing to the recent difficulty with Mme. Nordica and the substituting of Miss Emma Juch in her place curiosity and expectation have been much increased. That Miss Juch has done a plucky and a kindly thing in undertaking the extremely difficult music at such short notice is everywhere conceded, and her reception is likely to be a most flattering one. The artists are all eminent and the great chorus of the Society will give both numbers on the program a magnificent and noteworthy rendering." (*Courier*.)

The chorus numbered 383 and the orchestra 57. The soloists were Miss Emma Juch, Soprano; Mrs. H. E. Sawyer, Alto; Mr. William H. Rieger, Tenor; Mr. Max Heinrich, Bass, with, for the

*Christus*, Mr. Arthur W. Wellington, Bass. "A better quartette has seldom if ever been heard." (*Post.*) "Naturally the chief interest of the concert last night centered in Mr. H. W. Parker's *Hora Novissima*. The composition unfortunately has received an extrinsic interest during the past week by one of those quarrels which thrive in the field of harmony, and a distinguished prima donna has managed to convey to the public her dislike of the work. . . . Most excellently has the Handel and Haydn Society enforced this lesson, and last night's concert clinched the result, proving that *Hora Novissima* is a work which no mere singer may cast aside with a disdainful verdict formed out of an experience made up of trill studies, high C's, and applause-exciting effects. . . . The climax, among many great things, was the chorus 'Urbs Syon Unica,' fugal in form and in its modulations and general treatment carrying one back to the Palestrina days. That an American can write such music is something that we should be proud of; that the Handel and Haydn Chorus could sing it (unaccompanied) is something to congratulate them upon. . . . Summing up one can say that the work is sure to grow upon the musical auditor with each repeated hearing; it has the true gold in its composition and it conveys a mighty promise of its composer." (Elson.)

Philip Hale writes a most learned article upon this work of Mr. Parker, agreeing almost entirely with Mr. Elson. In it is this statement: "Weighing words as counters I do not hesitate to say that I know of no one in this country or in England who could by nature and by student's sweat have written these eleven pages." (*Urbs Syon Unica*). "Rheinberger, a master in this species of art, must hug himself at this success of his pupil."

Time for *Hora Novissima* 84 minutes; for *Christus* 25 minutes.

March 23 1894, the 693d concert of the Society, Bach's *Passion Music* was given for the eleventh time with a chorus of 374, an orchestra of 61, and the usual chorus of boys. The critics agree in giving the highest praise for the work of the chorus, of the boy choir, of the orchestra, and especially of Messrs. Schintzler and Molé for their playing the obligatos.

The soloists, Mrs. Jennie Patrick Walker, Soprano; Mrs. Carl Alves, Alto; Mr. Plunket Greene and Mr. Max Heinrich, Basses, all of whom have appeared before with the Society, receive the highest honor. "Mr. Ben Davies, Tenor, was heard for the first time in this country. He sang in good and manly fashion, enunciating clearly, and phrasing well: in the concerted numbers there were occasional aberrations both of tone and time. Yet on the whole he carried the impossible part as near to perfection as one may hope to



get it." (Elson.) Mr. Hale says: "It is fair to state that his (Mr. Davies') performance of last evening was a disappointment. His tones seemed pinched, his falsetto was not to be commended, and neither in technique nor in style did he answer expectation." The *Transcript* says: "Mr. Davies is a tenor like few. His voice is strong and rich, and capable of an infinite variety of coloring: he uses it like a master. His singing of the part of the Evangelist was very beautiful indeed: one hardly knows which to admire most, its well-measured emotional fervor or its intellectual stoutness." From the *Courier*: "The cult for Bach gives signs of increase and the probabilities are that the annual performance of some portion at least of his *Passion Music* on Good Friday evening may come in time to be about as much of a regular function as that of the *Messiah* at Christmastide. Therefore the Handel and Haydn Society sang their condensation of the tremendously lengthy score to an attentive, patient, and large, but by no means packed audience. Why should not the truth as hosts of really musical people see it be spoken right out in meeting? And with all due respect to the revered shades of Otto Dresel and placid John S. Dwight let us say that we know that we but state a pretty widely diffused opinion when we declare that a vast proportion of those so much lauded and worshipped pages are tedious, unnatural, labored, ugly, and exhausting alike to singer and to listener."

The concert lasted 2 hours and 34 minutes.

March 25 1894, for the 694th concert, *St. Paul*, first sung by the Society Jan. 22 1843, and last, April 1889, was given with a chorus of 406 and an orchestra of 56. The hall was crowded to its utmost capacity.

"The pious grace and persuasive spirit of Mendelssohn's *St. Paul* came on Sunday evening like balm after the religious struggles and the ascetic virtues of the *Passion Music*,—and it would not have been easy to estimate which appreciated the relief the more,—the Handel and Haydn Society which did the singing or the large audience which did the listening." (*Courier*.)

The solo singers were Miss Emma Juch, Soprano; Miss Gertrude Edmands, Alto; Mr. Ben Davies, Tenor; Mr. Plunket Greene, Bass, with Mr. Robert C. Whitten and Mr. Arthur W. Wellington, Basses, as the witnesses.

"The soprano work was entrusted to Miss Emma Juch, which was a sufficient guarantee of a most satisfactory performance. The solo 'Jerusalem, Jerusalem, Thou that killest the prophets' was superbly rendered, though no more so than 'So they being filled with the Holy Ghost,' which was received with a storm of applause."

(*Post.*) "Miss Emma Juch sang the soprano part with good effect. Her singing of 'Jerusalem, thou that killest' and 'I will sing of thy great mercies' was notable for artistic skill and finish as well as for true fervor." (*The Beacon.*) "Emma Juch's sweetness was impressive in every soprano number." (*American Art Journal.*) "Miss Juch's voice shows the evidence of the arduous work she has done for many seasons but her interpretation is most enjoyable for its musicianliness and sincerity." (*Home Journal.*) "Miss Edmands was especially successful in her singing of 'For the Lord is mindful of his own.'" (*The Beacon.*)

"The chorus singing was admirable throughout, the body being heard at its very best and with brilliant result in the majestic 'O, Great is the depth.'" (*Gazette.*) "The chorus work was wonderfully well prepared, and it was executed with the plastic ease which bespoke a comfortable familiarity with the score and a genial content in performing it." (*Courier.*) "Taken as a whole it was an unusually fine performance. The work of the chorus in strength and fullness of tone, precision, and phrasing was generally very satisfactory." (*Times.*) Miss Lillian Whiting writes: "Mendelssohn's *St. Paul* could no more lose its significance by familiarity than could the Sermon on the Mount. A recent number of the *Musical Times* of London remarks that "The Handel and Haydn Society always gives a satisfactory performance except to the Boston critic who is rarely pleased: but even that difficult being, — if he is difficult, — the Boston critic, must have been pleased by the Bach and Mendelssohn rendering." "Mr. Davies did beyond comparison the best work of the solo singers and his scholarly conception of the recitative was particularly effective." (*Globe.*) "Mr. Ben Davies far surpassed his work of the previous Friday evening. Nothing could be finer than his interpretation of 'Be thou faithful unto death.' It was the gem of the entire performance." (*The Beacon.*) "Mr. Plunket Greene, the famous English basso, was heard at his best." (Lillian Whiting.) "Mr. Greene was a disappointment, especially in the more declamatory arias. His voice had little carrying power and his tempo was bad." (*Globe.*) "Mr. R. C. Whitten and Mr. A. W. Wellington sang the little scene of the False Witnesses well, but their voices are of such different calibre as not to sound well together." (*Boston Courier.*)

Feb. 11 1894, the Board of Government "Voted to offer Mr. Zerrahn a complimentary concert, work and date to be selected in accordance with his wishes."

At the rehearsal of April 1, during the temporary absence of Mr. Zerrahn, the members of the chorus were consulted in regard to a



CARL ZERRAHN



present for him. The matter was placed in the hands of a committee consisting of Mr. Eugene B. Hagar, Mr. William H. Wadleigh, Mr. Joseph A. Leonard, Mr. Frank M. Leavitt, Mr. Herbert H. Bates, Mrs. Eleanor N. Tufts, Miss Mabel L. Hastings, Miss Helen B. Whitmore, and Miss H. H. Boll. The contribution amounted to about one hundred and fifty dollars. The committee decided that the gift should be a gold medal, and this was made by Mr. Mitchell at a price far below the value of the work.

Wednesday, April 18 1894, after five rehearsals and a rehearsal with orchestra and solo singers *Elijah* was given in Music Hall. Previous to the concert, when the chorus had assembled in Bumstead Hall, Mr. Zerrahn was escorted in by Secretary Charles W. Stone, and was addressed by the President, A. Parker Browne, as follows:

"Mr. Zerrahn, the lovers of oratorio music in Boston are flocking to Music Hall tonight with a most distinguished purpose, to do honor to the faithful man who has been for forty years the conductor of this time-honored Society. While our patrons are assembling in the hall above and awaiting your appearance with a greeting befitting your character and services, this Society, which first recognized your talents and has always been peculiarly your own, which you have conducted in more than two hundred and seventy concerts, meets you here in this familiar hall, that is haunted by so many tender memories, whose walls have echoed your voice in more than one thousand rehearsals, that they may by their presence and their plaudits testify again to your great worth and declare for the hundredth time their love and gratitude, and to present to you this medal, not as a measure of our love, but as a token thereof, and with it a cordial and loving greeting. Take this medal, sir; keep it, and on fitting occasions wear it, remembering it is the gift of all these men and women who know you well and therefore love you: who rejoice in your fame and are proud because they have had something to do with it. And now, sir, let me fasten it to your breast and take your hand and say to you for this Society, for our audience, and for the great multitude all over this land who admire you and are therefore with us in spirit, 'Well done, good and faithful servant.' May God keep you and bless you."

As soon as Mr. Zerrahn could control himself he replied: "You will hardly expect me to make a speech on this occasion. I thank you. I cannot say how much, or add any further words that will better convey to you my feelings on this occasion to all whom I see about me with whom I have been so pleasantly associated. I may not have deserved this beautiful gift by anything I have done, but I will try to deserve it by my future efforts."

The decoration consists of a laurel wreath about an inch in diameter in solid gold, enclosing a gold and white enameled lyre, whose strings are fastened about diamonds, sapphires, and rubies. A large solitaire diamond is also set at the bottom of the lyre. Upon the reverse the inscription reads "1854. The Handel and Haydn Society to Carl Zerrahn, their beloved conductor for forty years. 1894." The cost of the medal was one hundred and twenty-five dollars; and the rest of the money was spent for flowers for the adornment of the stage.

The following is a copy of the Secretary's record:

"Complimentary concert to Mr. Zerrahn: Miss Emma Juch and Mrs. Kileski-Bradbury, Sopranos; Miss Gertrude Edmands and Miss Lena Little, Altos; Mr. George J. Parker and Mr. George Want, Tenors; Mr. Max Heinrich and Mr. D. M. Babcock, Basses. The program contained a likeness of Mr. Zerrahn, also the following notes: On behalf of Mr. Zerrahn the most cordial thanks for valued services, generously rendered, are gratefully given to the solo singers of the evening, the members of the orchestra, our organist, and Mr. Tucker; to the many other distinguished artists who kindly offered their services; to the newspapers of the city; to Messrs. Chickering, Messrs. Mudge, and the Music Hall management, and to the numberless ladies and gentlemen who in various ways have aided in the observance of this memorable anniversary.

"(*Elijah*.) Performed for the sixteenth time, Dec. 5 1854, at the first Handel and Haydn concert conducted by Mr. Zerrahn, opening the fortieth season of the Society. Performed for the forty-fourth time, May 2 1879, at the completion of Mr. Zerrahn's twenty-five years. Performed for the forty-ninth time this day, April 18 1894, at the completion of Mr. Zerrahn's forty years.

"Many solo singers volunteered their services for the occasion, and the selection from among them was made by Mr. Zerrahn. Nearly the entire symphony orchestra volunteered their services. The Music Hall corporation gave the use of Bumstead Hall for the rehearsals and the Music Hall management gave not only their services but the commission on the sale of tickets. Several newspapers gave the advertising outright and others made a large reduction. Messrs. Mudge contributed one-fourth the amount of their bill for printing. The Board of Government contributed to the sale their usual tickets with the exception of two for the President and two for the Secretary. The complimentary list was cut down to the smallest proportions and every available seat put into the sale. The house was all sold early in the week of the concert and also a good number of admission tickets. The choral performance

was brilliant. . . . The volume of tone seemed larger than ever before. The whole chorus for once did its utmost. . . . The singing of the angel trio was lovely. . . . Mr. Schroeder's playing of the cello-obligato in 'It is enough' was exquisitely beautiful."

The profit from this concert was \$2 828.44 which was all paid to Mr. Zerrahn.

The chorus statistics for the year are as follows: Total membership, 444; 34 rehearsals with an average attendance of 293; 6 concerts with an average attendance of 405; the concert maximum was 406; the concert minimum, 341; rehearsal maximum, 393; rehearsal minimum, 121.

There have been 18 men admitted to the Society, 10 basses and 8 tenors; and 51 sopranos and 35 altos have been admitted to the chorus.

Six members of the Society have died.

Hunter Leo Harris joined November 1892; drowned in Little River, N. C., July 13 1893, while engaged on the North Carolina Geological Survey. He was twenty-six years old, a native of North Carolina, a graduate of N. C. University, and a student at Harvard.

Frank R. Bodwell joined April 11 1889; died April 30 1894.

George H. Sturtevant joined April 15 1878; died April 2 1894, aged seventy. He was a native of Concord, N. H., and a faithful member during his sixteen years of service.

Vernon R. Pierce joined Dec. 9 1877; died March 30 1893. Mr. Pierce married a member of the chorus, a daughter of the late Leonard Marshall. She, with two children, survives him.

Josiah Wheelwright joined Nov. 24 1869, and again Nov. 17 1878; died April 11 1894. Mr. Wheelwright's family were always interested in the Handel and Haydn Society, his father having joined in 1821, and he himself inherited that interest and showed it by constant attendance and in other substantial ways. He was a director from 1880 to 1882 inclusive.

William C. Eustis joined April 3 1858; died Dec. 20 1893. He also came of a family in which attachment to the Handel and Haydn Society was a tradition and a habit, and he followed the same course, having been for almost all the time of his membership a constant and valuable member. His son and daughter remain with us to represent him.

Another death claims mention here. John S. Dwight died at his rooms in the building of the Harvard Musical Association in this city, Sept. 5 1893. Mr. Dwight was not a member of this Society, not even, I regret to say, an honorary member; but it may well be questioned if many individual members have done as much for the Society as he did.

He was always a courageous, unflinching supporter of the highest standards in music, and as editor of the *Journal of Music* which bore his name, he did a mighty work for the cause in which we labor. While we who knew him so well have a thousand reasons for blessing his memory, two especially may with great propriety be singled out for mention here; his participation in the writing of our History, which was completed only a few months before his death, and of which he did the greatest part; and his great interest in the writings of John Sebastian Bach, particular the Saint Matthew Passion Music, of which he made a translation (the one generally used in America), and for the performance of which here he labored long and earnestly and effectively. How well he loved that great work, how keenly he entered into it and enjoyed it, let the many pages of our History which he devoted to it tell.

For these, among other reasons, the Handel and Haydn Society affectionately remember him.

### FINANCIAL REPORT FOR 1893-4.

Miscellaneous expenses .....	\$3 450.07
Miscellaneous receipts .....	<u>244.25</u>
	\$3 205.82
Additions to the library \$551.83 + cost of the History \$38.99....	<u>590.82</u>
	5) <u>\$2 615.00</u>
To be added to the direct cost of each concert.....	\$523.00
1st Messiah .....	\$2 052.86 — (\$1 672.57 + \$523) = — \$142.71
2d Messiah .....	3 014.62 — (\$1 494.46 + \$523) = + 997.16
Christus and Hora.....	2 167.82 — (\$2 441.29 + \$523) = — 796.47
Bach's Passion .....	2 500.01 — (\$2 413.35 + \$523) = — 436.34
St. Paul .....	3 052.02 — (\$2 296.50 + \$523) = + 232.52
For the year.....	\$1 229.68 — \$1 375.52 = — \$145.84
Additions to the Library + sale of History.....	= <u>590.82</u>
Cash out for the year.....	\$736.66
Balance on hand May 22 1893.....	\$727.57
Received from the Permanent Fund.....	500.00
	<u>\$1 227.57</u>
Balance on hand May 28 1894.....	490.91

The market value of the Permanent Fund May 28 1894 was \$34 330.68.



## EIGHTIETH SEASON.

MAY 28 1894 TO MAY 27 1895.

At the annual meeting, May 28 1894, the officers elected for the ensuing year were:

*President*, A. PARKER BROWNE  
*Vice-President*, EUGENE B. HAGAR  
*Secretary*, CHARLES W. STONE  
*Treasurer*, M. GRANT DANIELL  
*Librarian*, GEORGE F. DANIELS

*Directors*, HERBERT H. BATES, WILLIAM F. BRADBURY, WILLIAM H. BUNTON, FREDERICK E. CHAPMAN, CHARLES B. PERKINS, ROBERT H. RICHARDS, ISAAC W. RISDON, OLIVER E. SIMMONS.

The report of the Librarian, George F. Daniels, urged the foundation and maintenance of a musical library for use and reference by members of the Society. He regretted that the Society had no home or present facilities for such an undertaking. At this early date Mr. Daniels had in mind a building for the Society, and during his presidency (1899 to 1909) he devoted himself most earnestly to raising funds for this purpose.

At a meeting of the board of government held June 29 1894 it was voted to give the *Messiah* on December 23 and December 25, *Israel in Egypt* Feb. 3 1895, Bach's *Passion* April 14, and J. C. D. Parker's "Life of Man" April 16. It was voted that the members of the chorus who from Sept. 1 1893 to Sept. 1 1894 should have come into the ten-year grade should be examined before receiving tickets to the chorus. At a meeting of the Board held Sept. 10 1894 Carl Zerrahn was elected conductor with a salary of \$1000, and B. J. Lang organist with a salary of \$300. At a meeting of the Board November 18 it was voted to appropriate \$100 for two lectures to the chorus to be given by Mr. Louis C. Elson. One of these lectures was delivered by Mr. Elson on "Handel and the Messiah" in Bumstead Hall Friday evening December 14 assisted by Mrs. Jennie Patrick Walker and Mr. Pierre Müller.

Sunday evening, December 23, 7.30 P. M., the ninetieth performance of the *Messiah* was given with a chorus of 421 and an

orchestra of 54. December 25 the *Messiah* was repeated with a chorus of 300 and an orchestra of 54. That 121 of the 421 of the chorus, or almost 30%, did not appear at the second performance was not very creditable to the Society. At the first concert the soloists were Mrs. Elene Eaton, Soprano; Miss Mary Louise Clary, Alto; Mr. Charles A. Knorr, Tenor; Mr. Watkin Mills, Bass. At the second Mrs. Kileski Bradbury, Soprano; Mrs. Ada May Benzing, Alto; Mr. Frederick A. Mandeville, Tenor; Mr. Watkin Mills, Bass. All the critics agree that the singing of the chorus was fine: and most of them agree with Secretary Stone who says that "Mr. Mills displayed a noble voice of fine granular quality, and sang in masterly style," and that the second night "Mr. Mills repeated his noble and satisfying performance."

In his annual report of these two concerts Pres. Browne writes: "The performances of the *Messiah* were well attended and went off with about the average degree of success on the part of the chorus, but rather less in the solo department. Mrs. Eaton was the soprano soloist at the first performance. This was her first appearance after some years spent in London. Her voice is as powerful and as beautiful as ever, and she showed much greater skill in managing it. Her singing received hearty and merited praise. Mrs. Kileski Bradbury was the soprano the second evening. In spite of a severe cold she sang pleasantly and intelligently and to general satisfaction. Miss Mary Louise Clary and Mrs. Ada May Benzing were the contraltos. They have fine and powerful voices, but neither of them made a very favorable impression, the latter being so ill that she was not fit to appear. Mr. Charles B. Knorr was the tenor the first night. His voice is in no way remarkable, but he has such good control of it and does his work with such perfect ease and repose that it is a pleasure to hear him. Mr. F. A. Mandeville was the tenor the second night. His performance calls for no special mention. Mr. Watkin Mills was the bass both nights. His style is excellent and his intonation and enunciation perfect, and he sang with a facility and sureness that were very comforting."

Sunday, Feb. 3 1895, for the ninth time *Israel in Egypt* was given with a chorus of 413 and an orchestra of 56. On account of an accident to Mr. Zerrahn Mr. B. J. Lang, who had had no rehearsal with the chorus, conducted. "Under such circumstances Mr. Lang was the center of interest, and he covered himself with glory. He held command of the situation throughout. His depiction of 'There was not one feeble person' was sublime: an amazing revelation of the possibilities of the passage. The chorus worked hard. Its performance was somewhat uneven, but always powerful and vital.

The reserve power which was flung into the final chorus carried it out with a sweep and rush that was new in the story of the Society." (Sec'y Stone.) "Mr. Lang conducted. He had no time for rehearsal with the chorus, but he held them so firmly and conducted with so much coolness and intelligence that it was a notably good performance." (Pres. Browne's annual address.) This absence of Mr. Zerrahn was the first time in forty-one years that he had failed on account of illness to fulfil his public duties. Mr. Lang's place at the organ was filled most acceptably by Mr. Arthur Foote. At a meeting of the Board (March 17) "It was voted that the cordial thanks of the Society should be extended to Mr. Lang for his invaluable services, generously rendered without charge, in conducting the performance of *Israel in Egypt*."

The critics generally agree that "The great chorus performed its portion of the work admirably as a whole and at times grandly. 'He spake the word' and the two choruses immediately following were splendidly interpreted, the lights and shades being most effectively produced. In 'He smote the first-born' the accentuations were very clear and resonant, and the attack in 'He rebuked the Red Sea' was notably prompt, . . . 'The Lord shall reign' calling for high commendation for a splendid performance." (*Globe*.)

The soloists were Mrs. Corinne Moore Lawson, Soprano; Mrs. Carl Alves, Alto; Mr. Albert G. Thies, Tenor; Mr. Myron W. Whitney and Mr. Myron W. Whitney Jr., Basses. As to the soloists there is a wide difference of opinion among the critics. With the exception of Mr. Whitney Sr.'s voice nearly all agree that the voices were not sufficient in power for the demands of the music. "A most interesting event of the evening was the appearance of Myron W. Whitney, father and son. Mr. Whitney senior seemed restored to his old greatness, and the son showed himself a youth of noble promise." (Sec'y Stone.) "The soloists were unequal. The chief success was won by Myron W. Whitney who does not seem to be subject to any decay and may sing in the 20th century as he has sung in the 19th. . . . Probably no audience has ever before heard 'The Lord is a man of war' given in a public concert by father and son, and the result was something that both might be proud of." (Elson.) "It is a pleasure to listen again to the noble voice and artistic style of Myron W. Whitney senior. His long absence from our concert stage has been regretted, and we trust we shall be fortunate in his frequent appearance in the future. One looks in vain among his countrymen and countrywomen for a singer as eminent in his profession as is this famous artist." (Warren Davenport.) "Of the soloists Mr. Myron W. Whitney Sr. did the best work and

proved anew that he is one of the rare singers whom 'age cannot wither or custom stale.' His magnificent voice, superb intonation, and clear enunciation were never in better evidence." (*The Beacon*.) "The event of the evening was the *re-entr  e* of Myron W. Whitney and the *d  but* in oratorio of Myron W. Whitney Jr. It would be difficult to name any vocal exponent of oratorio who has held higher rank in the musical world than the elder Whitney. Not through any rose colored spectacles need his countless friends behold his name. In oratorio-loving England he has long been recognized as an authority in his art, as an oratorical interpreter of peerless merits. No wonder then that the unbounded enthusiasm that went out to him on Sunday evening had a certain local pride as well as veneration as its basis. Surely no such beautiful, rich, and refined quality of tone as even today is Whitney's own could come from any *cantor Emeritus*. His phrasing — how just, how true, broad and finished it all was! His expression as regards sentiment how temperate as well as fervid, refined, and eloquent." (*Home Journal*.) Mr. Thies "In the duett with the alto 'Thou in Thy mercy' did his best work and received his chief applause." (Elson.) "But Warren Davenport writes that "Mrs. Alves did not distinguish herself in the duet with the tenor. This number was a mixed affair, and went badly, the tenor singer and the orchestra sharing in the discreditable affair." Sec'y Stone says "Mr. Thies did fairly well but made no great success. The duet for alto and tenor went unusually well."

The concert lasted 2 hours and 20 minutes.

Monday, March 18 1895, Mr. L. C. Elson delivered to the chorus in Bumstead Hall his lecture on "Bach and the Passion Music." Introducing the speaker Pres. Browne said: "The Handel and Haydn Society has a right to feel a great interest and pride in the works of Bach, as it was the first society in America to present his three great works, the *Passion Music*, *Christmas Oratorio*, and *B Minor Mass*. Just twenty-five years ago the Society began practice on the *Passion Music*."

Mr. Elson said: "Melody goes back to the pal  olithic age, while composition is of modern origin. The first organs the keys of which moved some two feet were played not with the fingers but with the fists. Flemish music about 1400 was all intellectual, not emotional. It led to Italian music, which culminated in Palestrina who was the representative Catholic composer, as Bach is the representative Protestant. . . . The orchestra of Bach's time had as many as and possibly more varieties of tone color than the modern orchestra. . . . The cornet has been largely used in this country in place of the trumpet. The Boston Symphony has revived the trumpet and it is now

rapidly growing in favor throughout the country." To show the difference Pierre Müller played upon the trumpet and the cornet. To illustrate Bach's tone color Miss Lena Little sang the aria from the *Passion Music* "Oh, pardon me, my God," to which Miss Olive Mead played the beautiful violin obligato, while Mr. Lang accompanied at the piano. "To restore the proportion of chorus and orchestra in Bach's day would necessitate with the Handel and Haydn chorus an orchestra of 1 000 of which 200 would be oboes and flutes. It was customary in that day to utilize popular melodies for church music, and it was not uncommon for the soloist to be singing 'Landlord, fill the flowing bowl' while the others were singing 'Kyrie Eleison.' Bach is the greatest musician and composer who ever lived. He was so practical that he invented an instrument. He freed the fugue; his organ compositions made that instrument what it is; his well-tempered clavichord was a musical declaration of independence; all the musical keys, modulation, and freedom of fingering came with Bach. In a purely melodic homophonic work, as *Carmen*, with one hearing you hear all it has to tell; five hundred hearings of a great Bach work only bring out new beauties, unheard before."

Good Friday, April 12 1895, for its 699th concert the Handel and Haydn Society for the twelfth time gave Bach's *Passion Music* with a chorus of 367 and an orchestra of 62, Mr. Zerrahn conductor, Mr. Lang organist, Mr. Tucker pianist, and the usual boy choir.

There is unanimity that the chorus did wretched work at this concert, and also for the most part that "The thing in the Music Hall that passes under the name of organ" was to blame for it. "Last evening it fairly broke the back of toleration. It is no exaggeration to say that the whole performance was pervaded by an atmosphere of false intonation. . . . It was physically impossible for an orchestra to tune their instruments to the organ. . . . The result was that the wind as a mass was out of tune with the strings, the strings were surely out of tune among themselves, and the piano-forte was not in tune with anything." (*Transcript*.) "As for the choral 'Now may the will of God be done' one might reasonably have hoped that the will of Mr. Zerrahn would be done, but the baton of the conductor and the voices of the chorus were throughout at sixes and sevens. The choral, 'O man, bewail thy great sin' seemed one sinful scream and scramble." (C. H. Capen.)

The soloists were Mrs. Jennie Patrick Walker, Soprano; Miss Marguerite Hall, Alto; Mr. William H. Rieger, Tenor; Dr. Carl E. Duft and Mr. Ericsson F. Bushnell, Bases. Mrs. Walker sang her part as before (in 1894) with thrilling beauty, making these two performances memorable in the annals of the *Passion Music* with us."

(Sec'y Stone.) This is the universal verdict. "Mr. Rieger sang the Evangelist with noble fervor and power and with sympathetic good taste. He maintained himself tirelessly to the end, always singing in absolute tune despite the piano. It was perhaps the most strikingly good performance of the part that has ever been heard in Boston." (Sec'y Stone.) In this statement there is a substantial agreement of the critics. Miss Hall and Messrs. Duft and Bushnell are also generally praised for their work.

The concert lasted 2 hours and 24 minutes.

Easter Sunday, April 14, the Handel and Haydn gave as their 700th concert *The Life of Man*, composed in 1893 for the Society by Mr. J. C. D. Parker. "The work proved to be beautiful, appealing, soul-searching, partaking of the sweet sacredness, a certain mysticism, that characterizes the best of Mr. Parker's works. It is arranged as if with the modest intention to avert applause and was received quietly by the audience, despitefully by the critics. The choral performance was superb. The singers loved the music and sang throughout with splendid enthusiasm. The concert took rank among the most brilliant ever heard from the chorus." (Sec'y Stone.)

"The composer is known as a man of marked sincerity of purpose, of strong religious convictions, and of a facility in the expression of his musical thought. It is therefore the more surprising, nay it is almost incredible to find that much of the music of his latest work is profoundly irreligious. . . . In Mr. Parker's oratorio I find in many places the handiwork of the practised musician. There is melody which, if it is not strikingly original, is certainly fluent. . . . There are agreeable passages of instrumentation, but as a whole the instrumentation is not of conspicuous worth. The fatal error is that solemn subjects are treated lightly. This to any one who knows Mr. Parker seems no doubt a preposterous statement." (Philip Hale.) "It is always interesting to hear from Mr. Parker. In a way he stands completely by himself among American musicians today even to the point of making all comparisons between him and the others out of place. In specific musical culture and mastery over the technique of composition he has from the first stood in the front rank. . . . This being Mr. Parker's position it is not surprising that His latest and most extended work for voices and orchestra, *The Life of Man*, should come to most of us very like a voice from the already dim past. . . . There are many moments of beauty in the work, passages of lovely melody and full of refined feeling. The voice-writing in the choruses and concerted numbers is that of a master." (*Transcript*.) "One can call this work Mr. Parker's most melodic effort: it is sufficiently dramatic, always unforced, and does not strain

for those ambitious flights into the realm of polyphonic oratorio in which all the composers since Mendelssohn have failed in a greater or less degree. Yet the work does not avoid contrapuntal construction when this is appropriate." (Louis C. Elson.) "Sunday's oratorio had a very different story to tell as regards chorus performance from that of Good Friday. . . . In last night's performance of Parker's *Life of Man* everything was full of spirit and life, the chorus sang as if they loved the work, and with very few exceptions their performance was memorable in the best sense." (Elson.)

The solo singers were Miss Elizabeth Hamlin and Miss Jennie M. Crocker, Sopranos, Miss Lena Little, Alto, Mr. George J. Parker and Mr. Thomas E. Johnson, Tenors, Mr. Max Heinrich and Mr. Myron W. Whitney Jr., Bases; of these there is a wide difference of opinion, though all agree that Mr. George J. Parker carried off the honors of the occasion.

The concert lasted 1 hour and 57 minutes.

During the year the chorus numbered 451: sopranos 149, altos 127, tenors 83, bases 92; of these 102 were new members.

The following is the list of members who died during the year, all of whom had retired from active work in the chorus some years before:

James Williams, joined Nov. 4 1854; died Jan. 31 1895.

Oliver B. Lothrop, joined Nov. 10 1855; died Jan. 3 1895.

William J. Hyde, joined Nov. 8 1863; died March 9 1895.

Francis H. Jenks, joined Nov. 1 1865; died Dec. 9 1894.

John A. Tompson, joined Nov. 21 1865; died Feb. 4 1895.

M. J. Mandell, joined March 10 1866; died Oct. 10 1894.

Frank T. Ware, joined Jan. 25 1874; died May 18 1895.

Charles E. Miller, joined Jan. 29 1893; died Feb. 11 1895.

"These were of the kind of men who were always to be found in their seats at the Society's meetings, and who always did their share of the work to the best of their ability. Oliver B. Lothrop was a director in 1867, 1868, and 1869.

Francis H. Jenks was many years a very prominent and useful member of the Board of Government, being director for six years between 1874 and 1884. In the latter year he was chosen librarian, and held that position three years, when he was compelled by ill health to retire. Though not a member of the chorus of late years, he was until his last days interested and active in our behalf, and did with voice and pen such work for us that his name will always have high place among those to whom we and our public owe a debt of gratitude and honor.

Mr. Frank T. Ware, whose death occurred but a few days ago, was for many years the door-keeper at our rehearsals, which place he assumed when he retired from the chorus." (Pres't Browne's annual report.)

### FINANCIAL RECORD FOR 1894-95.

Miscellaneous expenses (—Addition to Library).....	\$2 876.85
Miscellaneous receipts .....	<u>198.90</u>
To be divided among five concerts.....5)	<u>\$2 677.95</u>
To be added to the direct cost of each concert.....	\$535.59
Messiah, Dec. 23 1894.....	\$2 942.07—(\$1 703.88 + \$535.59) = + \$702.60
Messiah, Dec. 25 1894.....	\$2 704.47—(\$1 519.71 + \$535.59) = + \$649.17
Israel in Egypt, Feb. 3 1895	\$2 240.27—(\$2 163.58 + \$535.59) = —\$458.90
Passion, April 12 1895.....	\$2 026.93—(\$2 163.28 + \$535.59) = —\$671.94
Life of Man, April 14 1895	\$1 917.78—(\$2 071.90 + \$535.59) = —\$689.71
For the year loss.....	\$468.78
Paid for The Life of Man.....	<u>\$327.50</u>
Cash out for the year.....	\$796.28
On hand May 28 1894.....	\$622.65
From the Permanent Fund.....	<u>\$750.00</u>
	\$1 372.65
	\$576.37
Paid Zerrahn .....	<u>\$113.74</u>
Balance on hand May 27 1895.....	\$462.63
The market value of the Permanent Fund May 27 1895,	
\$35 335.36.	



## EIGHTY-FIRST SEASON.

MAY 27 1895 TO MAY 25 1896.

At the annual meeting, May 27 1895, the officers elected for the ensuing year were:

*President*, A. PARKER BROWNE  
*Vice-President*, EUGENE B. HAGAR  
*Secretary*, CHARLES W. STONE  
*Treasurer*, M. GRANT DANIELL  
*Librarian*, GEORGE F. DANIELS

*Directors*, HERBERT H. BATES, FREDERICK E. CHAPMAN,  
JOSEPH A. LEONARD, CHARLES B. PERKINS, ROBERT H. RICHARDS,  
ISAAC W. RISDON, OLIVER E. SIMMONS, JOHN S. SAWYER.

Again the Librarian calls attention to the need of a building for the Society: "The location of our Library at the top of Music Hall in a room entirely unfit for the preservation and proper care of our Music, with excessive rates of insurance, with no facilities for growth, with no opportunity for the storage of documents or objects of History and interest, or gifts, which a Society of our age and size would naturally accumulate, with a Hall for rehearsals of improper size and wretched ventilation, and the entire absence of Committee rooms, coat rooms, and the conveniences necessary to so large a Chorus, all demonstrate the great need of a building of our own.

"By such a building I do not mean a Music Hall, but simply a Club House or structure which shall contain a Hall seating about seven hundred and fifty, with toilet rooms, coat rooms, Committee rooms, and abundant facilities for the storage and maintenance of our Library and opportunity for a circulating musical library and possibly a reading room.

"When we consider that for eighty odd years our Society has never had any such proper accommodations, and our Board of Government during this long period has been dependent upon the hospitality of its members for a place to transact its business, that during this time the composition of our Chorus and Musical standard of our City have materially changed and that our Society has been an important factor in the growth and development of our local musical

interests, who will say that we do not greatly need a home of our own where we can carry on our work without the inconveniences that now surround us, and where we can grow and take upon ourselves such new responsibilities as the high Musical Standard of today requires.

“With our own Hall giving facilities for entertainment similar to those we have enjoyed the past two Seasons, with Library privileges and rooms for the comfort and convenience of our Chorus, the value of a membership in our Society would be greatly enhanced.

“I can conceive of nothing that would be of more advantage to our Society, that would give us greater stimulus in our work and promote such loyalty in our membership and among our friends as the possession of a home that we can call our own.

“While the attainment of a building presents difficulties that to many seem insurmountable, I believe that we are rapidly approaching a time when with courage, perseverance and enterprise we can take up this work, that our friends will come forward to our assistance, and that the patrons and lovers of Music and those who take a pride in the prosperity and intellectual advantages of our City will rally to our aid and crown our efforts with success.”

At a meeting of the board, June 25 1895, Pres. Browne read to the board the following letter which was written early in May 1894:

*To the Members of the Government of the Handel and Haydn Society:*

GENTLEMEN:—It is now 40 years ago when I was elected the Musical Director of your Society, and all through that long time I have served in that capacity. Your members of Government and your chorus singers have not only honored me as a musician, but in many other ways, and I assure you that all this is most heartily appreciated by me. But I begin to feel that the time may have come that you might wish to make a change, and I would therefore say that if such is the case or whenever it may be the case, I hope you will act according to your own convictions and consider that I will withdraw at any time from the candidacy of the conductorship.

Gentlemen, I shall always remain,

Yours most truly,

CARL ZERRAHN.

June 1897 Pres. Browne writes: “When the new Board of Government met in June of that year (1894) there was a very long discussion about the conductorship and much opposition to Mr. Zerrahn,

but I urged his election, and being satisfied it could be brought about I said nothing about his letter, though I had it ready to present if necessary."

The opposition was so great that Mr. Zerrahn was not as usual elected at the early meetings of the board of 1894 and not until Sept. 10 1894 when he was elected conductor at a salary of \$1 000 and Mr. Lang organist at a salary of \$300. Pres. Browne continues: "When this season was over, viz., in the spring of 1895, hearing that Mr. Zerrahn was going to Europe again, I sought an interview with him and asked if that letter above referred to was good still for the purpose for which it was written. He replied 'That is good for any time or for all time,' and asked again if I thought he would be re-elected. I reminded him that the annual meeting had not taken place and so I could not tell him how the new board would vote. The annual meeting occurred May 27 and the new board met for the first time on June 25. At that meeting I, being convinced that a ballot, if taken, would not result in the election of Mr. Zerrahn, presented the letter quoted above."

At this meeting, June 25 1895, with Messrs. Richards and Sawyer absent the first vote on the acceptance of Mr. Zerrahn's withdrawal was four to four, a second vote five to five. At a meeting held June 27 with Prof. Richards absent "It was voted to accept Mr. Zerrahn's withdrawal as a candidate for re-election as conductor: Yea, Messrs. Bates, Browne, Daniell, Daniels, Hagar, Perkins, Sawyer, Stone (eight); Nay, Messrs. Chapman, Leonard, Risdon, Simmons (four).

The following resolutions were passed in regard to Mr. Zerrahn:

"In accepting the withdrawal of Carl Zerrahn from the office of conductor of the Handel and Haydn Society, the Board of Government desire to express their deep regret that this action on his part can be no longer postponed. While the unexampled length of his term of service has admonished us of its necessarily approaching termination, yet all have shrunk from contemplating its actual close. We cannot now be forgetful of the conditions that attended its beginning. When he first came to us, he found a barren waste of musical ignorance and indifference. The conditions of life in America opened to him an unparalleled opportunity for an unparalleled career, in the work of raising a nation destitute of music to a recognized and honorable position in the musical world.

"We are glad to declare our appreciation of his invaluable labors in behalf of our Society. We are no less proud to have identified with our history one who for many years was the most conspicuous figure in music in America, and whose fame in our own department

of music has never been overshadowed. In averting instant disaster in the bewildering emergencies that so often befall a conductor, when performers are many and their duties varied, his power and alertness and resourcefulness have never failed, and have justly won him unbounded praise.

He has been no less remarkable in inspiring deep personal attachment to himself in those whose musical activities he has directed. We feel that it is not the extravagance of compliment, but the simplicity and soberness of truth, to say that among the countless singers in our own and other societies whom his baton has directed, there is not one who does not entertain toward him a strong personal friendship. This unity of sentiment, so unusual in any relation of life, is unanswerable testimony to his personal worth, and will never cease to follow him with its benediction."

It was also voted that Mr. Hagar should be authorized to make inquiries in regard to a portrait of Mr. Zerrahn.

At the same meeting Mr. B. J. Lang was elected conductor by a vote of nine yeas to three nays, at a salary of \$1 000. It was also voted that the President should be requested to consult with Mr. Lang in regard to an organist and report to a future meeting of the board.

There was the following correspondence between Pres. Browne and Mr. Zerrahn:

BOSTON, June 28 1895.

CARL ZERRAHN, ESQ.:

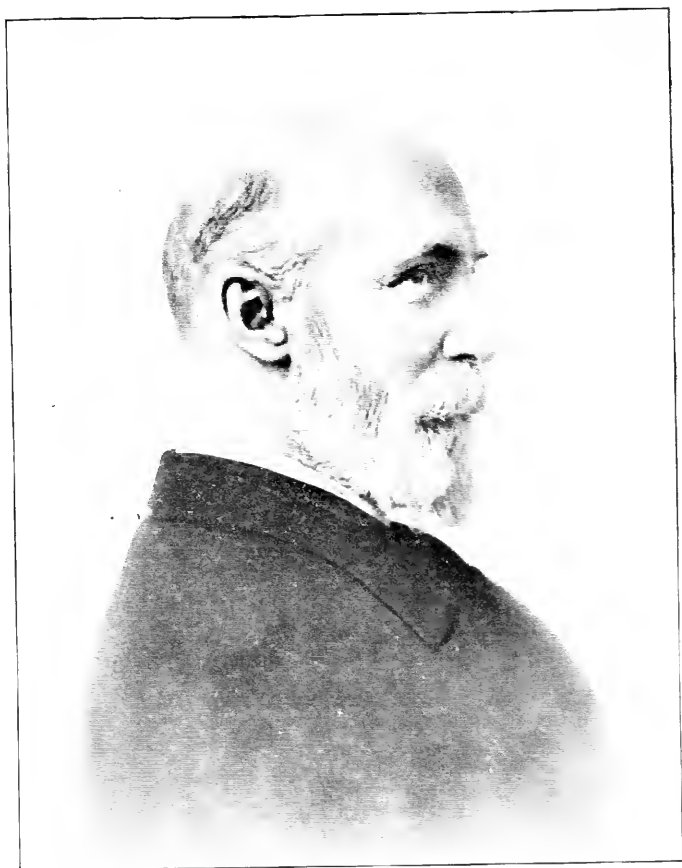
DEAR FRIEND: — At a meeting of the Board of Directors of the Handel and Haydn Society, held last evening, I presented your letter of withdrawal from candidacy for re-election.

To say that the severance of the ties which bound you and the Society together for 41 years awakens in our breasts keen regret and sadness, is to state the simple and evident truth. No conductor ever had such a career; no society ever had such a conductor. We recognize, however, your right to lay aside at your age a part and the most laborious part of your labors, and have therefore voted to accept your withdrawal and so release you. Our Secretary will communicate to you officially the action of the Board of Government and the accompanying expression of our feeling, but I, as the one of that number who has had longest your friendship and co-operation, claim the duty to reply to your note of withdrawal.

As before and always, I deeply feel and earnestly say, God give you long life and happiness.

Your friend,

A. PARKER BROWNE,  
President of the Handel and Haydn Society.



BENJAMIN J. LANG



Mr. Zerrahn replied to this letter as follows:

ROSTOCK, July 11 1895.

MY DEAR MR. BROWNE: — Your kind letter came to me a few days ago, and I thank you most heartily for the lovely manner in which it is written. I have lived through many very happy moments during the 41 years as conductor of the Handel and Haydn Society, and I am very proud to have served in that capacity for so long a time. With Mr. Lang your Society is in good hands, and I wish you all the greatest possible success. I am now waiting for Mr. Stone's letter, which I shall answer as soon as it is in my hands.

I leave Hamburg for New York on Thursday, August 8, and we will have a friendly talk shortly after my arrival in Boston.

I was prepared for the contents of your letter, and so I can say in the most friendly way, "Amen!"

Ever and ever your friend,

CARL ZERRAHN.

At the meeting of June 27 it was voted to give the *Messiah* December 22 and 23; the Verdi *Requiem* Feb. 2 1896; Bach's *Passion Music* April 3; the *Creation* April 5.

September 30 Mr. H. G. Tucker was elected by the board pianist of the Society at a salary of \$200.

Sunday, December 22, the seven hundred and first concert of the Society and the ninety-second of the *Messiah* was given with a chorus of 368 and an orchestra of 54; and Monday, December 23, the seven hundred and second concert and the ninety-third of the *Messiah* was given with a chorus of 310 and an orchestra of 54. Mr. Arthur Foote was the organist at both concerts. The chief interest in these concerts was that Mr. B. J. Lang was to appear for the first time as the elected conductor of the chorus. Referring to Sunday night one writer says: "As Conductor Lang walked up to the platform warmly applauded by the immense audience that completely filled Music Hall, one could not but feel that it was a case of 'Le Roi est mort; vive le Roi'; for there in the foremost row sat Carl Zerrahn in the audience. As he watched the every motion of the man who now conducts his beloved Society, many an eye grew moist at the deep suggestion of the picture." As would be expected there were all sorts of criticisms in extenso of the new conductor — favorable and unfavorable. Sec'y Stone says: "Mr. Lang modified the tempo somewhat in several numbers. In the Pastoral Symphony in particular the local traditions were disregarded; the tempo was much quickened and the wood was kept playing throughout. The chorus work was more

uneven than usual. It showed far greater merits and also some demerit. There was immense improvement in delicacy and expression; but the great choruses were given with less power than usual."

The soloists for Sunday evening were Mrs. Clementine De Vere Sapio, Soprano; Mrs. Katherine Bloodgood, Alto; Mr. Thomas E. Johnson, Tenor; Mr. Arthur Beresford, Bass: for Monday evening, Mrs. Emma Juch, Soprano; Mrs. Vanderveer Green, Alto; Mr. William H. Rieger, Tenor; Mr. Max Heinrich, Bass. There is a general agreement that the four men and Mrs. Juch are entitled to great praise for their work.

The concerts lasted, the first 2 hours and 28 minutes, the second 2 hours and 30 minutes. Sunday night the receipts were \$2 199.43; Monday night \$3 143, though some of the critics say the house was full Sunday night. Were these critics there?

Thursday, Jan. 30 1896, Mr. W. F. Apthorp gave to the chorus in Bumstead Hall a lecture on Verdi, a subject made appropriate by the nearness of our performance of the Manzoni *Requiem*. His lecture, extremely interesting in itself, was made more so by being illustrated by vocal and instrumental selections performed by Mrs. Tippet, Mr. Van Raalte, Mr. Tucker, and Mr. Deslouis. This was arranged and the expense paid by the librarian, Mr. George F. Daniels.

Sunday, Feb. 2 1896, for the fifth time the Verdi *Requiem* was given with Mr. Lang conductor, Mr. Horatio W. Parker organist, a chorus of 381, and an orchestra of 69: "Our soloists in the Verdi *Requiem* were Mrs. Jennie Patrick Walker, Miss Carlotta Desvignes, Charles A. Knorr, and James E. Thomson. This sounds very simple; but before your secretary landed these singers on the platform he went through an experience beside which ordinary managerial mishaps pale their ineffectual fires. Beginning with a scheme of solo singers which included some of the most famous artists now before the public, by three of whom we were disappointed, he next was enabled to announce a quartette containing Miss Desvignes and three members of a German opera company. About two weeks before the concert these last three were withdrawn in a way the most dishonorable to the agent of whom we engaged them and embarrassing to us; for whatever may have been the effect of their names upon the sale of tickets, there is no question that the withdrawal thereof stopped it, for there was a very small demand thereafter, although we announced Mrs. Emma Juch as the soprano. Even she failed us, being ill, and the quartette above named finally appeared. All's well that ends well, and the solos were generally well sung, Mrs. Walker, who took the part at a day's notice, and Miss Desvignes, the only one of the



original cast who appeared, being most excellent. Mr. Knorr also gave good satisfaction, if his voice is not the ideal one for the part. Mr. Thomson is undoubtedly an excellent singer in many ways, but not in this way. He has not the voice or temperament for the work." (Pres. Browne's annual address.) "The choral performance was highly creditable. The intricate numbers were tunefully, expressively, and confidently sung. . . . The chanting of 'Libera me' was marvellously well done. . . . The sale was very poor and the house was duly papered." (Sec'y Stone.) "The performance was one that was unworthy of the Society." (*Globe*.) "The choruses were well sung as a rule. The contingents were well balanced and the gradations from forte to piano were given without too sudden contrasts of tonality. These changes were particularly good in the opening quartet and chorus and at the finale. The orchestral work was generally smooth." (*Herald*.) "The chorus sang the work with an enthusiasm that had not been suffered to run riot but had been directed into the proper channels. There was excellent shading evident in the opening 'Requiem Aeternam. . . . The Dies Irae was begun with splendid dash by both chorus and orchestra, bass drum and piccolo uniting in adding to the spice of the number." (Louis C. Elson.) "The music was sung and played in rough and unmusicianlike fashion." (Philip Hale.) "No more pleasing concert has been given for a long time." (*Post*.) "The chorus sang splendidly." (*Transcript*.) "Not all the charity in the world can or ought to permit one to say that the performance was a good one. It was at all times rough and coarse, and in some moments even jagged." (*Traveler*.) "But mere mention can be made of both the work and artistic excellence with which our glorious choral society and its soloists rendered it. To say that the rendition was in every respect well worthy the grand work and the well-won reputation of the Society is but briefly to mention a fact spontaneously conceded by each one of the large audience that crowded Music Hall to its doors." (*Boston Standard*.)

The rhymed translation of the old Latin Hymn the Dies Irae which is printed on the program was made by Mr. Charles W. Stone, for many years Sec'y of the Society. It was not intended to be sung to the Verdi music, the eight-syllable metre of the Latin being replaced by a seven-syllable. It closely preserves the sense of the original line by line, and is very beautiful. Mr. Stone (says one writer) "is known as one of the best classic scholars among the Harvard alumni, and in this translation, more than in any other known, best preserves the exaltation of spirit in the original hymn."

The concert lasted only 1 hour and 28 minutes.

Good Friday, April 3 1896, the seven hundred fourth concert of the Handel and Haydn Society and the thirteenth of the *Bach Passion Music* was given with a chorus of 323, an orchestra of 61, and the usual boy chorus. Mr. B. J. Lang was conductor, Mr. Horatio W. Parker organist, and Mr. H. G. Tucker pianist. The soloists were Mrs. Georg Henschel, Soprano; Mrs. Carl Alves, Alto; Mr. William H. Rieger, Tenor; Mr. Ffrangcon Davies and Mr. Watkin Mills, Bases.

The concert "was preceded by a sale so slack in spite of a noble array of artists, as to foreshadow apparently the doom of the work as an annual feature in the musical life of Boston. The choral performance was superb, finer than ever before in the work." (Sec'y Stone.) "No such dreary and colorless performance of the oratorio as that given in Music Hall last night has been heard there before." And so the *Herald* critic goes on excoriating the chorus and crucifying the conductor without mercy. "The choruses on the whole were most charmingly executed. . . . With an excellent verbal enunciation which added greatly to the pleasure of the singing, Conductor Lang kept his chorus generally well in hand." (*Globe*.) "It is evident that the Handel and Haydn Society are gaining in the direction of clear enunciation and of crisp and decisive phrasing. This is perhaps in itself a sufficient improvement for a single season, and Mr. Lang deserves the credit for this advance under his directorship. . . . The playing of the Symphony Orchestra is often in vivid contrast with the playing of some of its members when assisting at a Handel and Haydn concert. In the latter they seem to take the bit in their teeth and defy the constituted authorities. . . . It was chiefly in the orchestral support of arias and of instrumental recitatives that fault was to be found, and some portion of the blame here mightly justly be put upon the free tempo of the solo singers. . . . The performance was rather above than below the average which obtains among us, and in some of its details was strikingly effective." (Louis C. Elson.) "The choral numbers of the all too brief program were magnificently voiced by the allied powers—organ, strings, wood, and vocalization blending perfectly in expressing the dramatic splendors of the theme." (*Post*.) Of the solo singers "Only good things can be said." (Pres. Browne.) This is the almost unanimous verdict.

Easter Sunday, April 5, the Handel and Haydn Society gave their seven hundred and fifth concert and their sixty-sixth of the *Creation*, which the Society gave first in February 1819. Mr. Lang was conductor, Mr. Henry M. Dunham organist, and Mr. H. G. Tucker

pianist. The chorus numbered 354 and the orchestra 55. The house at this concert was full and not papered, for the receipts were \$3 762.42 and the direct profit \$1 282.80.

The concert lasted 2 hours and 7 minutes.

"The *Creation* solos were sung by Mrs. Henschel, substituting for Mme. Albani at a few hours' notice, Mr. Ben Davies, and Mr. Myron W. Whitney. Of the singing of these excellent and favorite artists it is only necessary to say that it was admirable, helping to make of this concert one of the most successful among those of recent years. Of Mr. Davies, he being the least familiar to us, it is not invidious to say that his work was artistic and impressive in the highest degree, and received unbounded applause." (Pres. Browne.) "Mrs. Henschel sang very well, evading the high notes and hard places in the highest style of the art. Mr. Davies made full use of his brilliant opportunities. And for grand old Mr. Whitney, of America beloved, Ultima Thule; and we shall not listen to his like again." (Sec'y Stone.) "In almost every number the chorus executed its task in a manner to do credit to itself and to the training of Mr. B. J. Lang." (Louis C. Elson.) "The performance was one of the best we have ever heard from the Society. . . . The chorus sang splendidly; with vim, accuracy, sharpness of attack, and all due shading." (*Transcript.*) "Mr. Lang whose accurate baton marshalled all these forces for harmonic victory may rest upon the new laurels with which this closing performance have invested him and his peerless musicians." (Boston *Standard.*)

From Pres. Browne's annual address of May 25 1896:

"The management of our affairs demands a great deal of time and labor on the part of the officers and directors, and the Society has always been able to command the service of men who gave freely of both. In your present executive officers and committees you are most fortunate, and by them you are well served. Equal in devotion to duty, they equally deserve your hearty commendation and gratitude. While such men work for you your interests are safe. Being no longer an executive myself it is not unbecoming in me to say this for the men with whom I have the great honor to be associated. It would be most unjust to leave it unsaid.

"The conductorship of the Society is a subject which this year calls for more extended mention than at any time in the experience of any now active among us. Mr. Carl Zerrahn, after forty-one years' exceptionally honorable and efficient service as our leader, retired at the close of last season, and for the first time in a generation the selection of a leader became a question. Of Mr. Zerrahn's service

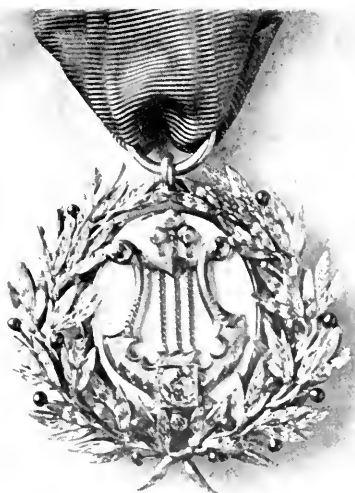
to the Society and the music-loving community in this and other states, it is not easy to speak with adequacy. Taken from the position of an orchestral player at the age of twenty-eight and placed in command of our forces on trial, he at once showed great natural capacity for such a position, and assumed a prominence as an orchestral and choral leader which he held undisputed for twenty years. After that the department of orchestral music passed mostly into other hands, but in the department of choral music he easily maintained supremacy. Who can fairly estimate the good this people has received from his untiring and skilful performance of his arduous labors? Known and beloved by scores of societies and thousands of singers all over the land, from Maine to the Pacific, his skill, decision, patience, and good humor have endeared him to all, singers and players alike; but it is as our conductor and friend that we have to speak of him, and I do not know how I can better round out my sincere and loving tribute than by quoting the admirable words spoken by our secretary on the occasion of the exhibition to the society of a portrait of Mr. Zerrahn a few weeks since. Said Mr. Stone on this occasion:—

“ I have invited you, ladies and gentlemen, to remain tonight on account of an object of interest which has just become the property of the Society. We are interested in anything that is connected directly or indirectly with the grand old man and dear old man who for more than forty years, a time longer than most of us can remember, was conductor of the Handel and Haydn, a man whom we all loved, and do love, and always shall love. I am not going to attempt to tell the praises of Carl Zerrahn. To you, who have known him, they do not need to be told, and for others, who have not known him, his career in itself contains its own best eloquence.

“ ‘The nature of the man and the conditions of life in America when he first came gave him an unparalleled opportunity for an unparalleled career in the gigantic work of raising a great, crude nation, destitute of art, to a recognized position in the musical life of the world. On the programme of the *Elijah* concert which we gave him on his fortieth anniversary, I sometimes think I might well have printed the lines which in all those days were running in my mind, *Who hath led us forth these forty years? Who hath delivered us from bondage and established us in the land that with milk and honey floweth?* And when we think of the world-wide fame he gained, it must be our pride to remember that the very center and heart of his long career was always the Handel and Haydn of Boston.



CARL ZERRAHN





‘When I think of Mr. Zerrahn, I like to recall, not alone the great musician, not alone the genial friend, but sometimes as well the glorious stripling who stood up against the bullets of a tyrannous despotism in the cause of the liberties of his people.

‘Old age is the natural destiny of all. It steals upon some of us early, upon some of us late. And surely it must be regarded as one of the wonders of the time that in a line of work in which a man must lavish his vitality without stint Mr. Zerrahn was able to carry forward his activity to the very verge of threescore years and ten. And when we think of our dear old friend, I know it must ever be with the hope that if by reason of strength they be fourscore years, their strength may not be labor and sorrow, but filled with and blessed by the rest, peace, and happiness which he has so richly earned, and deserves so well.’

“With his retirement came, for the first time in forty years, the necessity of choosing a conductor, but hardly a question as to who it should be. The excellent musician who has been our organist for thirty-six years, and had, as conductor of the Cecilia and Apollo clubs during a quarter of a century, abundantly shown his high capacity in that regard, was, of course, the choice of your board. The musicianship which in so many diverse ways had always distinguished Mr. Lang, supplemented as it was by his experience as conductor of the choruses mentioned, enables him to bring to our service just the qualities we needed to find in a conductor, and whether in the work of the rehearsal room or on the concert platform, he has abundantly justified our choice, and given most welcome assurance of eminent service in the future.

“It might have been expected that a feeling of unfamiliarity because of the change in conductorship would operate to the disadvantage of the chorus singing, but nothing of the kind was shown. There was no falling off in attendance or interest at rehearsals or concerts. Mr. Lang’s devotion to his work has been above praise, as have his skill and success in instruction, so that in some very important respects the chorus has improved during the year.

“One of our critics has written (Pres. Browne does not mention his name, but the historian finds the article over the signature Philip Hale) a review of the season, in which he takes your board of government to task for not producing some novelty. Accustomed as he is to finding at least one new work in our programme, he feels deeply wronged that there was none in this, and predicts dire results from our lack of enterprise.

“ He (Mr. Hale ) says: —

“ ‘ The officers of the Handel and Haydn Society may say, ‘ We cannot afford to produce new works.’ Then has the Society outlived its usefulness.

“ ‘ They may say, ‘ The people do not wish to hear new works.’ Is the indorsement of the Society worth nothing? If not, then has it outlived its usefulness.

“ ‘ Is the Handel and Haydn willing to be a museum of antiquities? Is there in Boston a modern instance of Ephraim joined to his idols? ”

“ Let us compare these remarks with those made by the same critic at the close of an opera season in Boston last winter, replying to some who complained of a lack of new works: —

‘ What inducement has an opera manager to give new works in Boston? His courage and labor are not rewarded. No manager can afford to lose money for the sake of gratifying educated musicians. It, the public, cares absolutely nothing for the production of a novelty. A new opera disconcerts, frightens the public. It is the public, not the manager, that is to be blamed. Ephraim is joined to his idols, let him alone.’

“ Here the critic answers his own question. There is an Ephraim in Boston. It is the public, not the opera manager, or yet the Handel and Haydn Society. Well may we ask, Is there one law for the foreign manager and another for the home society?

“ It is useless to attach much importance to these complaints of the critic. He knows that we take no refuge in such excuses as he volunteers for the opera manager, but for many years past, there being only six exceptions in twenty-one years, we have given each year at least one work never before performed in Boston, and in five of those years each a work by an American, a Bostonian. If, in our wish to add something to our fund at least once in five years, or, as in this year, to give our new conductor on his first year a comparatively easy task, we stick to the old favorites which we know and love, and which we are sure the public love and will pay for we certainly neither need nor intend to apologize to the critic. He occasionally informs his readers that somewhere in Germany a work by Handel not known in America has been given; and adds that in Germany they know that Handel wrote other works besides the *Messiah*. Well, it is also known in Boston, and even in the councils of the Handel and Haydn Society, as the critic will learn if he will read his copy of our history. There is hardly one among the many oratorios by Handel that we have not done in whole or in part. Some by only a selection or two, to be sure, but then, we find in this critic’s writings the opinion that



in many cases it is better to do these works in part than as a whole. Let us turn again from what he says today and compare it with what he has said before. Last year he (Mr. Hale) wrote: —

“ ‘It would probably be a waste of time to dwell now on the fact that the *Messiah* was never written for Christmas. The text is as suitable for Easter or any Sunday or any weekday as it is for Christmas. It is a singular example of fetich worship to declare the peculiar fitness of the text for Christmas celebration.’

“ A few years ago, after quoting a critic (Fitzgerald) who wrote that the day of oratorio is gone, like the day of painting ‘Holy Families,’ he (Philip Hale) says: —

‘Fortunately for Fitzgerald’s peace of mind his letters were not published until after his death. In spite of his growls and the sneers of the disciples of Wagner, the *Messiah* must rank forever as one of the supreme works of human genius.

‘At Christmas what could be more fitting than the performance of that immortal work. What could take its place?

‘Such societies as the Handel and Haydn, Cecilia, Apollo, etc., should be supported with money and sympathetic attendance, for they alone, with the aid of a few conscientious soloists, keep alive the traditions and the written examples of the great and noble art of song. Not one of these societies can be accused of the crime of narrowness or bigotry. They sing the music of all schools. They afford us the only means of instituting historical comparisons and watching the growth of the history of music; for orchestral music is of recent birth and should be content with its proper place, nor seek to drive out its elder brother, for unless such societies flourish, writing for the voice will be one of the lost arts.” So much from Pres. Browne’s address. It is so fine that your historian could not help quoting it entire.

On Sunday evening, April 12, the Society enjoyed a concert of Bach music, including a concerto for three pianos, played by Messrs. Lang, Foote, and Tucker, some pieces by Bach and Handel played on the harpsichord by Mr. Lang, and the “Coffee Cantata,” sung by Miss Jennie Corea, Mr. Walter L. Crocker, and Mr. Clarence Hay. A small orchestra provided the accompaniments.

This and the entertainment of June 30th were very agreeable diversions to the members of the chorus and their friends, who filled the hall on each occasion.

At a meeting of the board, May 13 1896, it was voted to approve the purchase of Miss Whitmore’s portrait of Mr. Zerrahn. Miss Whitmore was a member of the chorus and this is the portrait referred to above by Mr. Stone.

"The list of members who have died during the year includes but two names, but they deserve more than a passing notice. William Daniels joined Nov. 11 1844; died Jan. 19 1896; and Ranson F. Evans joined Nov. 17 1854; died March 16 1896. These gentlemen were of the faithful, who were always present at rehearsals and business meetings, interested in all that concerned the welfare of the Society, and more than ready to do their share of work and bear their share of responsibility. In the day of their greatest activity the average duration of membership was much longer than it is now. Population was more fixed, and so was the membership of societies. We do well to cherish the memory of such men; for in the nature of things we can expect few to serve for fifty years and forty years, as did Mr. Daniels and Mr. Evans. Mr. Daniels was, at his death, the oldest living member of the Society; and though for ten years past inactive, he maintained to the last his interest, and took great comfort in its welfare and progress. He left us a valued legacy in the person of his son, our esteemed librarian." (Pres. Browne's annual address.)

#### FINANCIAL RECORD FOR 1895-1896.

Miscellaneous expenses .....	\$3 229.41
Miscellaneous receipts .....	<u>43.30</u>
To be divided among 5 concerts.....	5) \$3 186.11
To be added to the direct cost of each concert.....	\$637.22
Messiah, Dec. 22 1895.....	\$2 199.43—(\$1 589.43 + \$637.22) = — \$27.22
Messiah, Dec. 23 1895.....	\$3 143.00—(\$1 930.63 + \$637.22) = + \$575.15
Requiem, Feb. 2 1896.....	\$1 818.25—(\$2 742.29 + \$637.22) = — \$1 561.26
Passion, April 3 1896.....	\$2 147.86—(\$2 559.03 + \$637.22) = — \$1 048.39
Creation, April 5 1896.....	\$3 762.42—(\$2 479.62 + \$637.23) = + \$645.57
For the year loss.....	\$1 416.15
On hand May 27 1895.....	\$462.63
From the Permanent Fund .....	<u>\$1 050.00</u>
	\$1 512.63
Balance on hand May 25 1896.....	\$96.48

The market value of the Permanent Fund May 25 1896 was \$35 588.98.

## EIGHTY-SECOND SEASON.

MAY 25 1896 TO MAY 24 1897.

At the annual meeting May 25 the maximum number of votes cast for any office was 112.

The officers elected were

*President*, A. PARKER BROWNE

*Vice-President*, EUGENE B. HAGAR

*Secretary*, CHARLES W. STONE

*Treasurer*, M. GRANT DANIELL

*Librarian*, GEORGE F. DANIELS

*Directors*, HERBERT H. BATES, EDWARD P. BOYNTON, JOSEPH A. LEONARD, FREDERICK E. LONG, CLARENCE H. PIKE, JOHN S. SAWYER.

Of these six directors John S. Sawyer was elected on the second ballot. At a late hour the meeting adjourned. A meeting of the Society June 8 was held for the purpose of electing the other two of the eight directors.

The meeting was stormy. A demand was made that the correspondence between Pres. Browne and Mr. Zerrahn should be read. The President stated that his only objection was that it better not go into the papers. It was then voted to go into executive session. The reporters withdrew and the whole matter was fully gone over by Pres. Browne, Vice-Pres. Hagar, and Sec'y Stone. The letters and facts can be seen on pp. 54-57.

Previous to the ballot a motion was made expressing confidence in the board of directors and approval of their action in regard to the question at issue, viz., the election of a conductor. At the request of Secretary Stone the motion was withdrawn.

A ballot was then taken at which 81 votes were cast of which Thomas Hooper had 47 and William F. Bradbury 46, and these two were elected. The meeting lasted three hours.

All through this controversy the words *resign* and *resignation* are often used: these two words should be *withdraw* and *withdrawal*. Unless one is *in* an office he cannot *resign* that office. The Governor of a state cannot resign the office for the next year until he has been elected for the next year. It might have saved some bickering if

the words *withdraw* and *withdrawal* had always been used. Mr. Zerrahn says *withdraw*. He did not *resign*. The Secretary's records keep to *withdraw* and *withdrawal*. Mr. Zerrahn was elected Sept. 5 1854 and had been reelected each successive year for the season for 40 years: and at the end of each season his term as conductor ended.

At the meeting of the board July 1 1896 it was moved that Mr. Zerrahn should be appointed conductor for the ensuing year and a vote was taken; Yes, Messrs. Leonard, Boynton, Long, 3; No, Messrs. Bates, Bradbury, Browne, Daniell, Daniels, Hagar, Hooper, Pike, Sawyer, Stone, 10. An informal ballot for conductor stood 8 for Mr. B. J. Lang and 5 for Mr. Emil Mollenhauer. A formal ballot was then taken with the same result, and Mr. B. J. Lang was elected, and his salary was fixed at \$1 000. It was left to the executive committee to provide organist and pianist for the season. It was voted to give the *Messiah* Dec. 20 and Dec. 21, *Elijah*, Feb. 7 1897, *Hora Novissima* April 18. It was voted that the executive committee should appoint a committee of three to appoint a committee of nine to consider the expediency of an attempt to raise money for a house for the Society.

Sunday, Dec. 20 1896, the seven hundred and sixth concert and the ninety-fourth of the *Messiah* was given with a chorus of 346 and an orchestra of 54; and Monday, Dec. 21, the seven hundred and seventh concert and the ninety-fifth of the *Messiah* with a chorus of 304 and an orchestra of 54. Mr. Arthur Foote was the organist at both concerts. Mr. Lang was prostrate with a severe attack of pneumonia and without rehearsal with the chorus Mr. George W. Chadwick conducted at both concerts.

"The choruses were sung throughout without fault and the finesse of Mr. Lang's preparation was sometimes manifest. At no time was there any fear of disaster. The performance of 'Behold the Lamb of God' was of unprecedented excellence." (Sec'y Stone.) "Mr. Lang's place was most acceptably filled by Mr. George W. Chadwick who without opportunity in rehearsal coolly and skilfully led us through the two performances. He earned and received high commendation and gratitude from all." (Pres. Browne.) "The chorus could give the work without any conductor. . . . In a few moments one of the most virile and effective performances of the oratorio had begun. . . . The chorus was in excellent trim. Of course the praise for their clear pronunciation, for steady and united attack, and generally good phrasing ought to go to the sick conductor; but Mr. Chadwick deserves abundant praise too for his decisive beat and reliable lead." (*Advertiser*.) For both concerts there is only praise for both the chorus and the conductor.

The soloists for Dec. 20 were Mrs. Emma Juch, Soprano; Mrs. H. E. Sawyer, Alto; Mr. Thomas E. Johnson, Tenor; Mr. David Bispham, Bass: for Dec. 21, Mrs. Emma Albani, Soprano; Mrs. Carl Alves, Alto; Mr. Charles Kaiser, Tenor; Mr. David Bispham, Bass. With the exception of Mr. Kaiser these artists generally get high commendation from the critics. Several papers state that the house was full to the doors; but the financial record does not look this way.

Sunday, Feb. 7 1897, for the fiftieth time the Society gave *Elijah* with Mr. Lang conductor, Mr. Horatio W. Parker organist, a chorus of 334 and an orchestra of 55. This oratorio was given first by the Society Sunday, Feb. 13 1848, "with a chorus and orchestra of nearly two hundred performers." So great was its success that it was performed on the eight next Sunday evenings.

"This (1897) was one of the finest performances of the *Elijah* ever given here." (Pres. Browne.) "This was pronounced by the friends of the Society the best concert in its history. It was a day of triumph for Mr. Lang. Immense enthusiasm attended the performance, and even the hostile critics had not the temerity to deny it. The chorus sang with amazing ease, grace, flexibility, responsiveness, and power. Its work was a revelation." (Sec'y. Stone.) "It is only just to say that the performance as a whole deserves hearty praise." (Philip Hale.) "The Society sang wonderfully well, and great praise is due to Mr. Lang for having brought them so far along on the road of fitting musical expression." (Boston *Courier*.) Such is the almost unanimous report of the critics.

"We had given the *Elijah* two years before on what was practically a Farewell Benefit to Mr. Zerrahn, but what with the peculiar interest attaching to its fiftieth anniversary, and its strong and apparently unshakable hold on the lovers of oratorio, we sang it to a crowded and much delighted audience. The principal soloists were: Mrs. Jennie Patrick-Walker, Soprano; Miss Grace Damian, Alto; H. Evan Williams, Tenor; and Ffrangcon Davies, Bass; while the secondary parts were taken by Miss Helen D. Wright and Master Henry Donlan, Sopranos; Mrs. Louise Bruce Brooks, Alto; B. W. Hobbs, Tenor; and Isaac W. Risdon and Thomas Daniel, basses. Mr. Davies gave a very interesting performance of the part of 'Elijah,' very different in conception from any we had heard, but of great merit, and to most of the audience, I am sure, very fine and grand. Mr. Evan Williams has a voice of great beauty and acquitted himself with honor. Mrs. Walker has never, as I think, done any better work than on this occasion. She was admirable. All the others did well, and I may be permitted to say a special

word of praise in honor of Master Henry Donlan who sang the music of *The Youth*. His fine voice seems more like a woman's than a boy's, and he declaimed his brief but very stirring sentences with fine effect. This was one of the finest performances of the *Elijah* ever given here." (Pres. Browne's annual address.) "In the afternoon of the day of the concert at the orchestral rehearsal Mr. Ffrangcon Davies gave the orchestra a severe rebuke for their behavior during his singing of 'It is enough.' The men were cut to the quick and very angry. The spectators burst into frantic spontaneous applause. The officers of the Society rejoiced in the temporary vengeance for many helpless wrongs." (Sec'y Stone.)

The concert lasted 2 hours and 42 minutes.

"For the first time in several years we omitted the *Passion Music* on Good Friday. Of the reasons that induced us to this step, which so many regretted, and none more than the officers of the Society, it is not necessary now to speak. It was thought to be the prudent thing to do. Whether the thought was well founded or not no one can say; but I take pleasure in recalling the many strong expressions of regret and disappointment at its omission, and of hope that we shall not leave it out again, a hope in which I most heartily join. I believe that nothing in the record of the Society has done more to give it high standing in the community than its introduction of this wonderful work to the American people and its frequent performance thereof. There is no prouder page in our history than this, that we have made the Saint Matthew Passion a part of the musical life of Boston." (Pres. Browne's annual address.)

Easter Sunday, April 18 1897, the Handel and Haydn Society gave for its seven hundred ninth concert the Overture to Mendelssohn's *St. Paul*, J. C. D. Parker's *Redemption Hymn* for the fourth time, Mendelssohn's *Hear My Prayer* for the fifth time, H. W. Parker's *Hora Novissima* for the second time. The Mendelssohn selections Mr. B. J. Lang conducted: the other two were conducted each by its composer. Mr. Arthur Foote was the organist. The chorus numbered 329 and the orchestra 59.

A few words on the character of *Hora Novissima* can be found on page 38. "The work itself more than confirmed the very favorable impression it made four years ago. It is indeed noble music." (Pres. Browne.) Such is the universal verdict.

"Mr. Lang gave an excellent performance of the overture: the orchestra showing that it could take his beat when it chose to do so. . . . The men had evidently not forgotten Mr. Ffrangcon Davies and his truth. . . . In the *Hear My Prayer* . . . the preposterous tempo and lack of tempo of the soloist

placed the chorus in a most trying position; but it came out with credit. Mr. Lang held the thing together with consummate skill." (Sec'y Stone.) "*Hora Novissima* is a very intricate work to sing . . . and in its choral numbers there is nothing approaching ease. The work may be said to have had its first real performance on this occasion." (Louis C. Elson.) "It was a pleasure to hear *Hora Novissima* again even though the performance was inferior as a whole to that of 1894. . . . The Handel and Haydn was heard at its best in this chorus a capella, although throughout the evening there was very much to praise, especially in the honest endeavor at least to respect the indication of nuances." (Philip Hale.)

"The solo singers were Miss Ella Russell, Soprano; Miss Gertrude May Stein, Contralto; George J. Parker, Tenor; and Watkin Mills, Bass. Miss Stein's work was excellently done, and in the very beautiful solos of the *Redemption Hymn* she was very fine indeed. Messrs. Parker and Mills were, as always, excellent, Mr. Mills's singing of 'Spe Modo Vivitur' in *Hora Novissima* being one of the best features of the concert." (Pres. Browne.) The very highest praise is awarded to all the soloists except Miss Russell.

The concert seems to have been given mostly by the Parkers; J. C. D. and Horatio W. the two composers who conducted each his own work — George J. the soloist. Beside this the fine English version of the Latin Hymn was written by Mrs. Isabella G. Parker, mother of J. C. D. Parker, who was in the audience. A most remarkable combination of renowned Parkers.

"It remains to speak of a curious error in the text of the last stanza but two — a printer's blunder perhaps — by which 'luce' and 'lue' respectively 'light' and 'filth,' are confounded, and of something of far graver moment for which Mr. Parker is responsible. Following the music for the first time with book in hand at this concert, it was suddenly borne in upon us that the composer, by a deliberate misaccentuation in the third line of the first stanza of the capella chorus, has made inexcusable nonsense of the text. The poet, in that rhythm which never changes, speaks of the mystic mansion Syon as 'condita cœlo'—built in heaven. Mr. Parker has recklessly altered the accentuation to 'condi-ta cœlo,' which means pickled in heaven! To change and correct that great chorus means toil; but if Mr. Parker values a reputation for being right, and does not want to be the laughing-stock of all who know Latin, he will rewrite that chorus at whatever cost of time and trouble." (Boston *Courier*.)

*Lue* is not a misprint for *luce*. The first translation (or paraphrase) is by Rev. John M. Neale, D.D. (1866). The second is by Mrs. Isabella G. Parker.

Me Pater optimus  
Atque piissimus  
Ille creavit,  
In lue pertulit,  
Ex lue sustulit,  
A lue lavit.

The Best and Dearest Father  
Who made me and who saved,  
Bore with me in defilement,  
And from defilement laved.

For He, the Father blest,  
Wisest and holiest,  
Of life the Giver,  
Maketh his light to shine  
In this dark soul of mine,  
Dwelling forever.

It is possible that Mrs. Parker who uses the word *light* thought *lue* was for luce. The paraphrase though far away from the literal conveys the general idea. As to *condita* the critic is entirely correct. The music makes the word *condita* except once in the alto chorus.

Mr. Hiram G. Tucker was the pianist and, as in past years, did excellent service. The orchestra was composed of men from the Symphony Orchestra, led by Mr. Isidor Schnitzler.

The concert lasted 2 hours and 8 minutes.

The additions to the chorus this year numbered fifty, as follows: Sopranos, 19; altos, 15; tenors, 4; basses, 12. Three resigned and four died; four venerable and esteemed retired members,—as follows:

Marshall Johnson joined Nov. 4 1834; died Dec. 31 1896.

Henry Pierce joined Jan. 3 1843; died July 27 1896.

Spencer Nolen joined Dec. 18 1852; died Oct. 7 1896.

Nathan Lincoln joined Jan. 14 1854; died Sept. 24 1896.

Mr. Johnson was a director in 1844 and 1845, and had at one time some repute as a solo singer. Mr. Pierce was a member of the board of directors in 1851. Mr. Lincoln for more than forty years had been the director of music in the public schools of Cambridge. He had a heavy bass voice of most excellent quality which he used with great skill.

“The report of our Treasurer, M. Grant Daniell, for which as for its predecessors and his eminent services during fifteen years, great praise is due that excellent gentleman, shows that we have not escaped the influence of the times which has impoverished so many musical societies and wrecked others. The *Messiah*, strange to say, failed us this year in not contributing to our treasury its usual generous help, the profit on those concerts being scarcely more than one-third of what it had generally yielded of late years. We had, of course, our interest from the permanent fund to fall back on, but unless we can let that accumulate, we shall not soon reach that desirable condition which will make us largely independent of the public indifference to any but the half dozen oratorios to which we are so closely confined.” (Pres. Browne’s annual address.)



## FINANCIAL RECORD FOR 1896-1897.

Miscellaneous expenses .....	\$3 063.55
Miscellaneous receipts .....	81.95
To be divided among 4 concerts.....	4) \$2 981.60
To be added to the direct cost of each concert.....	\$745.40
Messiah, Dec. 20 1896.....	\$2 119.60—(\$1 693.57 + \$745.40) = — \$319.37
Messiah, Dec. 21 1896.....	\$2 370.36—(\$2 334.56 + \$745.40) = — \$709.60
Elijah, Feb. 7 1897.....	\$3 244.60—(\$2 388.39 + \$745.40) = + \$110.81
Hora, April 18 1897.....	\$1 968.50—(\$2 684.93 + \$745.40) = — \$1 461.83
For the year.....loss....	\$2 379.99
On hand May 25 1896.....	\$96.48
From the Permanent Fund.....	\$2 461.08
	\$2 557.56
Balance on hand May 24 1897.....	\$177.57

The market value of the Permanent Fund May 24 1897 was \$34 977.68.

Before closing the account of this year the historian cannot allow Pres. Browne to step down and out without giving the reader the following selections from his admirable annual address of May 24 1897.

## FELLOW MEMBERS:—

“This day ten years ago I had the honor, being Vice-President, to present the annual report to the Society for the year then concluded, the President, Mr. George H. Chickering, being in Europe. The following year he was present and read the report himself, and refusing re-election bade adieu to official connection with the Society. By your favor I succeeded him and have been elected annually since. I have now the honor to present my tenth and last annual address.”

Thus the address begins; and now follow the last words:

“Gentlemen, I have in more than one of my later reports suggested to you the advisability of a change in the presidency of the Society, but like some other suggestions I have made, you have not thought it best to act thereon. In previous cases I have taken no other part than that of proposition, but this is another matter. I have now come to the point where I must myself enact in accordance with my idea of what is proper and well for the Society, and withdraw from further candidacy. No one who knows how long I have been here can deny approval of my retirement. I have been an active member of the Society for thirty-two years, and of the Board of Government twenty-five years, lacking six months which elapsed between my retirement by limitation of service in May 1886 and my election to the vice-presidency in November of that year,

which election was one of the results of the tragic death of our beloved President, Charles C. Perkins. A long time indeed to have enjoyed the high privilege of working with you in this our field of great music, and a proud record indeed of successive and sometimes unanimous election to positions of trust and honor in the Society, including every office except those of keeper of the books and keeper of the purse.

"The third of a century, during all of which I have been a member here, has seen much of what is most notable and honorable in our history. When I joined, the First Triennial Festival (that of 1865) had just taken place (though that number has always been given to the Festival of 1868), and from that interesting event we began a new life in more ways than one. Numerically we increased rapidly, the number of admissions to the chorus that year being larger than in any year since 1815, the year of organization, and from a chorus of two hundred we increased to over seven hundred in 1871, from which we gradually and by intention decreased to our present effective and sufficient force of four hundred.

"In the matter of finance, too, the Festival of 1865 gave us a good start, for the \$2 000 profit of that week of music, being protected by Act of Incorporation, was the nest-egg of our permanent fund, whose value now is about \$35 000, and the income of which has helped us over many a rough place, such as this last season has proved to be.

"Of the musical progress of the Society during all these years I will say that it has given seven festivals and two hundred and two concerts; has produced thirty-three works of importance for chorus, solos, and orchestra, never before given in Boston, including nine by native American composers and, what is better still, Bostonians. It has kept in very constant practice a chorus which has proved able to give the most difficult works of ancient and modern composers, and has given our public opportunities to hear a host of renowned oratorio singers, who would not otherwise have been heard here.

"It would be very pleasant for me here to recall some of the experiences of all these years, and to speak of the many noble men and women with whom I have been associated in this work; but where could I stop if I should start on that road? Many of my associates in the Society have passed away. I have at my home a photograph of the Board of Government of 1872. Of the thirteen men there pictured, only five are living, and only three remain active in the chorus, — Messrs. Wm. F. Bradbury, Horace B. Fisher, and myself.

"Great recognition has been due and duly paid to those who have in the past filled your offices and directed your work, and no one can testify more heartily to their worth and usefulness than I can, but I take it upon me to say, as I have said before, that you have

never been served with greater fidelity and ability than by your present executive officers and committees. To those very able, judicious, and loyal men, Vice-President Hagar, Secretary Stone, Treasurer Daniell, Librarian Daniels, and Messrs. Sawyer, Bates, Long, Hooper, and Pike, who constitute your chorus superintendents and Voice Committee, the Society and its public owe a debt of appreciation and acclaim. They all labor diligently and unselfishly in your interest, and if in this praise which does me good to utter I specially mention the members of the Executive Committee, Vice-President Hagar and Secretary Stone, it is because I know how much more than to any others falls to them to do, and with what entire self-abnegation and zeal they do it all. Thoughtful, unselfish, untiring, they have always been. Fortunate is the Society that has such men to work for it.

"And now I would say a word for the rank and file of this ancient and thrice honored Society, with many hundreds of whom, men and women, I have all these years had frequent and pleasant association. What this has been to me I can as yet hardly say or even understand. Only as I shall look back upon it all, my active participation being ended, shall I be able fully to appreciate how large and precious a portion of my life it has been. I have worked and enjoyed the work while it was doing, and with you and very, very many who have passed away, have rejoiced in the grand results.

"In all these years my experience with the chorus has been most agreeable, and I can hardly recall an unpleasant experience worth remembering. Your courtesy, forbearance, and sympathy have been constant and perfect, and no amount of acknowledgment from me can adequately repay you. 'Beggar that I am, I am poor even in thanks, but I thank you.'

"And now in taking my leave of office, I must content myself with an expression of my earnest hope that it will be given to you all to find in the work of the Society in the years to come, such pleasure and help as I have found therein, that your view of the importance of your mission here may be just and therefore lofty, that harmony and wisdom may wait upon your councils, and that with each new administration will come to you new interest, enterprise, and success. And long live the Handel and Haydn Society."

After the reading of the President's report the following was offered by Mr. Hagar:

"The voluntary retirement of A. Parker Browne from the office of President of the Handel and Haydn Society leaves us, its members, to give formal and public utterance to our sincere regret at this action and to our high estimate of the value of the services which he has so long and so cheerfully rendered. The mere fact

that, with the exception of six months, for a period of twenty-seven consecutive years he has occupied divers offices of the Society by the annual suffrages of its members is a sufficient testimony of our recognition of duty well performed. During twelve of these years he occupied the exacting office of Secretary, in which by immemorial custom has been chiefly concentrated the performance of the transactions of the Society with persons outside of itself. To the Secretary also recourse is had by our own large membership, active and retired, in innumerable cases of inquiry, suggestion, or complaint. Thus from the members within and the public without our own organization the Secretary is met by a mass of demands upon his time, his patience, and his tact sufficient to overwhelm the stoutest heart. Moreover, while the retiring President held the office of Secretary, his labors were vastly augmented by four great festivals, each one of which involved for him incessant thought and incalculable labor. For the last ten years he has filled with distinction the high office of President. During all these long years of service he has been confronted with numberless crises which imperilled the Society's interests, financial or artistic. But no crisis, however trying, has more than equalled his matchless sagacity and self-possession, which qualities have seemed to find in each desperate emergency only a welcome opportunity for their prompt and pleasurable exercise. By his thirst for work, which never could be satisfied, by his wisdom in counsel, which never could be baffled, by his ardor in thought and in action, which never could be quenched, he more than any other has fostered in many minds the delusion that the operations of this Society, like the operations of nature, are independent of, and superior to human endeavor, and that our officers are inactive and superfluous. In the catalogue of those who by acute and discriminating intelligence, by tireless and self-sacrificing effort and by constant faith and indomitable spirit have led the Society onward to new achievement and to fresh renown there is no one who has more largely deserved our gratitude or whose name will be more illustrious in our annals."

The reading was followed by remarks from several members in which unstinted praise was given the President for his noble efforts in behalf of the Handel and Haydn Society during his many years of service. The resolutions were adopted unanimously, and Mr. Browne responding said he wished he had resigned years ago so he could longer enjoy the pleasant words that had been said of him.

# SEVENTY-SIXTH SEASON.

FROM MAY 26 1890 TO MAY 25 1891.

676.	1890, Dec.	21.	Messiah .....	Music Hall.
677.	1891, Feb.	1.	Dvorak's Stabat Mater .....	"
678.	March	27.	Bach's Passion .....	"
679.	March	29.	J. C. D. Parker's St. John, and Mendelssohn's Hymn of Praise..	"

# SEVENTY-SEVENTH SEASON.

FROM MAY 25 1891 TO MAY 23 1892.

680.	1891, Dec.	20.	Messiah .....	Music Hall.
681.	1892, Feb.	7.	Mrs. Beach's Mass and Beethoven's Choral Fantasia .....	"
682.	April	13.	Messiah .....	"
683.	April	15.	Bach's Passion .....	"
684.	April	17.	Creation .....	"

# SEVENTY-EIGHTH SEASON.

FROM MAY 23 1892 TO MAY 22 1893.

685.	1892, Dec.	19.	Messiah .....	Music Hall.
686.	Dec.	25.	Messiah .....	"
687.	1893, Feb.	5.	Chadwick's Phoenix Expirans and Cherubini's Mass .....	"
688.	March	31.	Bach's Passion .....	"
689.	April	2.	Samson .....	"

# SEVENTY-NINTH SEASON.

FROM MAY 22 1893 TO MAY 28 1894.

690.	1893, Dec.	18.	Messiah .....	Music Hall.
691.	Dec.	24.	Messiah .....	"
692.	1894, Feb.	4.	H. W. Parker's Hora Novissima and Mendelssohn's Christus .....	"
693.	March	23.	Bach's Passion .....	"
694.	March	25.	St. Paul .....	"
695.	April	18.	Elijah .....	"

# EIGHTIETH SEASON.

FROM MAY 8 1894 TO MAY 27 1895.

696.	1894, Dec.	23.	Messiah .....	Music Hall.
697.	Dec.	25.	Messiah .....	"
698.	1895, Feb.	3.	Israel in Egypt .....	"
699.	April	12.	Bach's Passion .....	"
700.	April	14.	J. C. D. Parker's Life of Man.....	"

## EIGHTY-FIRST SEASON.

FROM MAY 27 1895 TO MAY 25 1896.

701.	1895, Dec.	22.	Messiah .....	Music Hall.
702.	Dec.	23.	Messiah .....	"
703.	1896, Feb.	2.	Verdi Requiem .....	"
704.	April	3.	Bach's Passion .....	"
705.	April	5.	Creation .....	"

## EIGHTY-SECOND SEASON.

FROM MAY 25 1896 TO MAY 24 1897.

706.	1896, Dec.	20.	Messiah .....	Music Hall.
707.	Dec.	21.	Messiah .....	"
708.	1897, Feb.	7.	Elijah .....	"
709.	April	18.	Overture to St. Paul: J. C. D. Parker's Redemption Hymn: Mendelssohn's Hear My Prayer, and H. W. Parker's Hora Novis- sima .....	"

## EIGHTY-THIRD SEASON.

FROM MAY 24 1897 TO MAY 23 1898.

710.	1897, Dec.	19.	Messiah .....	Music Hall.
711.	Dec.	20.	Messiah .....	"
712.	1898, Feb.	7.	Aminius .....	"
713.	April	10.	Redemption .....	"
	May	2.	Elijah. Complimentary to Carl Zer- rahn at the close of his service as conductor, with societies from Worcester, Salem, Lowell, Lynn, New Bedford, Hyde Park, Chel- sea, Quincy, and Waltham.....	Mechanics Hall.

## EIGHTY-FOURTH SEASON.

FROM MAY 23 1898 TO MAY 22 1899.

714.	1898, Dec.	25.	Messiah .....	Music Hall.
715.	Dec.	26.	Messiah .....	"
716.	1899, Feb.	19.	St. Paul .....	"
717.	March	19.	Creation .....	"
718.	April	2.	Paradise and the Peri.....	"

## EIGHTY-FIFTH SEASON.

FROM MAY 22 1899 TO MAY 28 1900.

1899, Oct.	14.	Reception to Admiral George Dewey in front of City Hall, Boston, by invitation of Mayor Josiah Quincy. "See the Conquering Hero Comes," and "O Father, Whose Almighty Power" (Judas Maccabæus).	
719. 1899, Dec.	24.	Messiah .....	Music Hall.
720. Dec.	25.	Messiah .....	"
721. 1900, Feb.	25.	Judas Maccabæus .....	"
722. April	15.	Elijah .....	"

## EIGHTY-SIXTH SEASON.

FROM MAY 28 1900 TO MAY 27 1901.

723. 1900, Oct.	21.	Elijah .....	Symphony Hall.
724. Dec.	23.	Messiah .....	"
725. Dec.	25.	Messiah .....	"
726. 1901, Feb.	24.	Verdi's Requiem .....	"
727. April	7.	Redemption .....	"

## EIGHTY-SEVENTH SEASON.

FROM MAY 27 1901 TO MAY 26 1902.

728. 1901, Nov.	10.	Verdi's Requiem. For the Building Fund .....	Symphony Hall.
729. Nov.	11.	Elijah. For the Building Fund.....	"
730. Dec.	22.	Messiah .....	"
731. Dec.	25.	Messiah .....	"
732. 1902, Feb.	9.	Gallia and Rossini's Stabat Mater...	"
733. March	28.	Bach's Passion .....	"
734. March	30.	Creation .....	"

## EIGHTY-EIGHTH SEASON.

FROM MAY 26 1902 TO MAY 25 1903.

735. 1902, Dec.	21.	Messiah .....	Symphony Hall.
736. Dec.	25.	Messiah .....	"
737. 1903, Feb.	8.	Du Bois Paradise Lost .....	"
738. March	8.	Gallia and Rossini's Stabat Mater. For the Building Fund.....	"
739. April	12.	Israel in Egypt .....	"

# EIGHTY-NINTH SEASON.

FROM MAY 25 1903 TO MAY 23 1904.

740.	1903, Dec.	20.	Messiah .....	Symphony Hall.
741.	Dec.	25.	Messiah .....	"
742.	1904, Feb.	7.	Du Bois Paradise Lost .....	"
743.	March	6.	Elijah. For the Building Fund.....	"
744.	April	3.	Hora Novissima and Gallia .....	"

# NINETIETH SEASON.

FROM MAY 23 1904 TO MAY 22 1905.

745.	1904, Dec.	25.	Messiah .....	Symphony Hall.
746.	Dec.	26.	Messiah .....	"
747.	1905, Feb.	19.	Chadwick's Melpomene; Paine's Hymn of the West; Volbach's Raphael; Wagner's Vorspiel and Liebestod; Mascagni's Hymn to the Sun; Handel's Let the Bright Seraphim; and Gounod's Unfold Ye Portals Everlasting .....	"
748.	April	23.	Creation .....	"

# NINETY-FIRST SEASON.

FROM MAY 22 1905 TO MAY 28 1906.

749.	1905, Dec.	24.	Messiah .....	Symphony Hall.
750.	Dec.	25.	Messiah .....	"
751.	1906, Feb.	18.	Selections from St. Paul; Stabat Mater (Rossini); Hymn of Praise	"
752.	April	15.	The Seasons .....	"

# NINETY-SECOND SEASON.

FROM MAY 28 1906 TO MAY 27 1907.

753.	1906, Nov.	4.	Elijah. For the Building Fund.....	Symphony Hall.
754.	Dec.	23.	Messiah .....	"
755.	Dec.	25.	Messiah .....	"
756.	1907, Feb.	17.	Coronation March (Svendsen); 149th Psalm (Dvorak); Zu Indietso (Verdi); Loreley (Liszt); Roi de Lahore (Massenet); Unfold, Ye Portals (Gounod); Rienzi (Wagner); 1st Walpurgis Night (Mendelssohn) .....	"
757.	March	31.	Belshazzar .....	"



# NINETY-THIRD SEASON.

FROM MAY 27 1907 TO MAY 26 1908.

1907, July	30.	Society assists in the exercises of Old Home Week.....	Symphony Hall.
Sept.	22.	Society assists in the exercises connected with the International Congress of Religious Liberals.....	"
758.	Nov.	17. Building Fund concert, selections....	"
759.	Dec.	22. Messiah .....	"
760.	Dec.	25. Messiah .....	"
761.	1908, Feb.	23. Verdi's Requiem .....	"
762.	April	19. Samson and Delilah.....	"

# NINETY-FOURTH SEASON.

FROM MAY 26 1908 TO MAY 24 1909.

763.	1908, Dec.	20. Messiah .....	Symphony Hall.
764.	Dec.	21. Messiah .....	"
765.	1909, Feb.	7. Elijah .....	"
766.	April	11. The Redemption .....	"

# NINETY-FIFTH SEASON.

FROM MAY 24 1909 TO MAY 23 1910.

767.	1909, Dec.	19. Messiah .....	Symphony Hall.
768.	Dec.	20. Messiah .....	"
769.	1910, Feb.	13. The Golden Legend (Sullivan).....	"
770.	March	27. Paradise Lost (Bossi).....	"

# NINETY-SIXTH SEASON.

FROM MAY 23 1910 TO MAY 22 1911.

771.	1910, Dec.	18. Messiah .....	Symphony Hall.
772.	Dec.	19. Messiah .....	"
773.	1911, Feb.	12. Creation .....	"
774.	April	16. The Requiem .....	"

# NINETY-SEVENTH SEASON.

FROM MAY 22 1911 TO MAY 21 1912.

775.	1911, Dec.	17. Messiah .....	Symphony Hall.
776.	Dec.	18. Messiah .....	"
777.	1912, Feb.	11. Arminius .....	"
778.	April	7. St. Paul .....	"

## 1890

<i>President</i> , A. PARKER BROWNE.		<i>Secretary</i> , CHARLES W. STONE.
<i>Vice-President</i> , JOHN H. STICKNEY.		<i>Treasurer</i> , M. GRANT DANIELL.

*Librarian*, RICHARD S. WHITNEY.

*Directors*, John D. Andrews, Herbert H. Bates, Sanford C. Chase, Horace B. Fisher, Eugene B. Hagar, Isaac F. Kingsbury, Frederick E. Long, Henry S. Pray.

## 1891

<i>President</i> , A. PARKER BROWNE.		<i>Secretary</i> , CHARLES W. STONE.
* <i>Vice-President</i> , JOHN H. STICKNEY.		<i>Treasurer</i> , M. GRANT DANIELL.

*Librarian*, RICHARD S. WHITNEY.

\* Died Nov. 16 1891. Vacancy not filled.

*Directors*, John D. Andrews, Herbert H. Bates, George F. Daniels, Horace B. Fisher, Eugene B. Hagar, Thomas Hooper, Jr., Isaac F. Kingsbury, Frederick E. Long.

## 1892

<i>President</i> , A. PARKER BROWNE.		<i>Secretary</i> , CHARLES W. STONE.
<i>Vice-President</i> , EUGENE B. HAGAR.		<i>Treasurer</i> , M. GRANT DANIELL.

*Librarian*, RICHARD S. WHITNEY.

*Directors*, John D. Andrews, Herbert H. Bates, William F. Bradbury, William H. Bunton, George F. Daniels, Thomas Hooper, Jr., Isaac F. Kingsbury, Frederick E. Long.

## 1893

<i>President</i> , A. PARKER BROWNE.		<i>Secretary</i> , CHARLES W. STONE.
<i>Vice-President</i> , EUGENE B. HAGAR.		<i>Treasurer</i> , M. GRANT DANIELL.

*Librarian*, GEORGE F. DANIELS.

*Directors*, William F. Bradbury, William H. Bunton, Thomas Hooper, Jr., Isaac W. Risdon, Robert H. Richards, Oliver E. Simmons, Charles B. Perkins, Frederick E. Chapman.

## 1894

<i>President</i> , A. PARKER BROWNE.		<i>Secretary</i> , CHARLES W. STONE.
<i>Vice-President</i> , EUGENE B. HAGAR.		<i>Treasurer</i> , M. GRANT DANIELL.

*Librarian*, GEORGE F. DANIELS.

*Directors*, Herbert H. Bates, William F. Bradbury, William H. Bunton, Frederick E. Chapman, Charles B. Perkins, Robert H. Richards, Isaac W. Risdon, Oliver E. Simmons.

## 1895

<i>President</i> , A. PARKER BROWNE.		<i>Secretary</i> , CHARLES W. STONE.
<i>Vice-President</i> , EUGENE B. HAGAR.		<i>Treasurer</i> , M. GRANT DANIELL.

*Librarian*, GEORGE F. DANIELS.

*Directors*, Herbert H. Bates, Frederick E. Chapman, Joseph A. Leonard, Charles B. Perkins, Robert H. Richards, Isaac W. Risdon, Oliver E. Simmons, John S. Sawyer.

## 1896

<i>President</i> , A. PARKER BROWNE.		<i>Secretary</i> , CHARLES W. STONE.
<i>Vice-President</i> , EUGENE B. HAGAR.		<i>Treasurer</i> , M. GRANT DANIELL.

*Librarian*, GEORGE F. DANIELS.

*Directors*, Herbert H. Bates, William F. Bradbury, Edward P. Boynton, Thomas Hooper, Joseph A. Leonard, Frederick E. Long, Clarence H. Pike, John S. Sawyer.

## 1897

<i>President</i> , EUGENE B. HAGAR.		<i>Secretary</i> , CHARLES W. STONE.
<i>Vice-President</i> , GEORGE F. DANIELS.		<i>Treasurer</i> , M. GRANT DANIELL.

*Librarian*, FREDERICK E. LONG.

*Directors*, Edward P. Boynton, George M. Brooks, Frederick E. Chapman, Stephen R. Dow, Joseph A. Leonard, Lewis B. Guyer, James McCormick, Isaac W. Risdon.

But the President, Vice-President, Secretary, and Treasurer resigned within a month and in September the Board stood as follows:

<i>President</i> ,		<i>Secretary</i> , STEPHEN R. DOW.
<i>Vice-President</i> , EDWARD P. BOYNTON.		<i>Treasurer</i> , ISAAC W. RISDON.

*Librarian*, FREDERICK E. LONG.

*Directors*, George M. Brooks, Frederick E. Chapman, Joseph A. Leonard, Lewis B. Guyer, William C. Martin, Joseph McCormick, Fred E. Keay, Clinton A. Ricker.

## 1898

<i>President</i> , EDWARD P. BOYNTON.		<i>Secretary</i> , STEPHEN R. DOW.
<i>Vice-President</i> , FREDERICK E. LONG.		<i>Treasurer</i> , GEORGE M. BROOKS.

*Librarian*, JOSEPH A. LEONARD.

*Directors*, Frederick E. Chapman, Herbert E. Cousens, Lewis B. Guyer, Fred E. Keay, Frank M. Leavitt, William C. Martin, Joseph McCormick, Clinton A. Ricker.

## 1899

<i>President</i> , GEORGE F. DANIELS.		<i>Secretary</i> , WILLIAM F. BRADBURY.
<i>Vice-President</i> , FREDERICK E. LONG.		<i>Treasurer</i> , M. GRANT DANIELL.

*Librarian*, JOSEPH A. LEONARD.

*Directors*, John D. Andrews, William N. Eustis, Lewis B. Guyer, Fred E. Keay, Frank M. Leavitt, George H. Munroe, Isaac W. Risdon, Howard T. Weeks.

## 1900

<i>President</i> , GEORGE F. DANIELS.		<i>Secretary</i> , WILLIAM F. BRADBURY.
<i>Vice-President</i> , FREDERICK E. LONG.		<i>Treasurer</i> , M. GRANT DANIELL.

*Librarian*, GEORGE M. BROOKS.

*Directors*, John D. Andrews, Edward P. Boynton, William N. Eustis, Courtney Guild, Emerson P. Knight, Frank M. Leavitt, George H. Munroe, Howard T. Weeks.

## 1901

<i>President</i> , GEORGE F. DANIELS.		<i>Secretary</i> , WILLIAM F. BRADBURY.
<i>Vice-President</i> , FREDERICK E. LONG.		<i>Treasurer</i> , M. GRANT DANIELL.

*Librarian*, GEORGE M. BROOKS.

*Directors*, John D. Andrews, Edward P. Boynton, Hobart E. Cousens, William N. Eustis, Courtenay Guild, Emerson P. Knight, Thomas F. McAuliffe, George H. Munroe.

## 1902

<i>President</i> , GEORGE F. DANIELS.		<i>Secretary</i> , WILLIAM F. BRADBURY.
<i>Vice-President</i> , FREDERICK E. LONG.		<i>Treasurer</i> , M. GRANT DANIELL.

*Librarian*, GEORGE M. BROOKS.

*Directors*, Edward P. Boynton, Hobart E. Cousens, David E. Dow, Courtenay Guild, Emerson P. Knight, Frank M. Leavitt, Thomas F. McAuliffe, Eugene D. Russell.

## 1903

<i>President</i> , GEORGE F. DANIELS.		<i>Secretary</i> , WILLIAM F. BRADBURY.
<i>Vice-President</i> , FREDERICK E. LONG.		<i>Treasurer</i> , M. GRANT DANIELL.

*Librarian*, GEORGE M. BROOKS.

*Directors*, Charles A. Call, Hobart E. Cousens, David E. Dow, William N. Eustis, Frank M. Leavitt, Thomas F. McAuliffe, Leslie K. Storrs, Eugene D. Russell.

## 1904

<i>President</i> , GEORGE F. DANIELS.		<i>Secretary</i> , WILLIAM F. BRADBURY.
<i>Vice-President</i> , FREDERICK E. LONG.		<i>Treasurer</i> , M. GRANT DANIELL.

*Librarian*, GEORGE M. BROOKS.

*Directors*, John C. Brodhead, Charles A. Call, David E. Dow, William N. Eustis, Samuel L. Hills, Frank M. Leavitt, Leslie K. Storrs, Eugene D. Russell.

## 1905

<i>President</i> , GEORGE F. DANIELS.		<i>Secretary</i> , WILLIAM F. BRADBURY.
<i>Vice-President</i> , FREDERICK E. LONG.		<i>Treasurer</i> , M. GRANT DANIELL.

*Librarian*, FRANK M. LEAVITT.

*Directors*, Edward P. Boynton, John C. Brodhead, George M. Brooks, Charles A. Call, Robert Entwistle, William N. Eustis, Samuel L. Hills, Leslie K. Storrs.

## 1906

<i>President</i> , GEORGE F. DANIELS.		<i>Secretary</i> , WILLIAM F. BRADBURY.
<i>Vice-President</i> , FREDERICK E. LONG.		<i>Treasurer</i> , M. GRANT DANIELL.

*Librarian*, FRANK M. LEAVITT.

*Directors*, Edward P. Boynton, John C. Brodhead, George M. Brooks, Charles K. Cutter, Robert Entwistle, Samuel L. Hills, Joshua Q. Litchfield, Eugene D. Russell.

## 1907

<i>President</i> , GEORGE F. DANIELS.		<i>Secretary</i> , WILLIAM F. BRADBURY.
<i>Vice-President</i> , FREDERICK E. LONG.		<i>Treasurer</i> , M. GRANT DANIELL.

*Librarian*, FRANK M. LEAVITT.

*Directors*, Edward P. Boynton, George M. Brooks, Charles K. Cutter, Robert Entwistle, William N. Eustis, Joshua Q. Litchfield, Eugene D. Russell, Leslie K. Storrs.

## 1908

<i>*President</i> , GEORGE F. DANIELS.		<i>Secretary</i> , WILLIAM F. BRADBURY.
<i>Vice-President</i> , FREDERICK E. LONG.		<i>Treasurer</i> , M. GRANT DANIELL.

*Librarian*, FRANK M. LEAVITT.

*Directors*, John C. Brodhead, Charles K. Cutter, William N. Eustis, Samuel L. Hills, Joshua Q. Litchfield, Herbert F. Odell, Eugene D. Russell, Leslie K. Storrs.

\* President Daniels died December 1. On account of the illness of the Vice-President the Secretary acted as President during the rest of the year.

## 1909

<i>President</i> , WILLIAM F. BRADBURY.		<i>Secretary</i> , LESLIE K. STORRS.
<i>Vice-President</i> , FREDERICK E. LONG.		* <i>Treasurer</i> , M. GRANT DANIELL.

*Librarian*, FRANK M. LEAVITT.

*Directors*, Edward W. Bancroft, John C. Brodhead, George M. Brooks, Charles A. Call, Robert Entwistle, William N. Eustis, Samuel L. Hills, Herbert F. Odell.

\* Treasurer Daniell died October 18; October George M. Brooks was elected Treasurer, and to replace Mr. Brooks as a director Ethelbert V. Grabill was chosen.

## 1910

<i>President</i> , WILLIAM F. BRADBURY.		* <i>Secretary</i> , LESLIE K. STORRS.
<i>Vice-President</i> , FREDERICK E. LONG.		<i>Treasurer</i> , GEORGE M. BROOKS.

*Librarian*, JOHN C. BRODHEAD.

*Directors*, Edward W. Bancroft, Charles A. Call, Robert Entwistle, William N. Eustis, Samuel L. Hills, Ethelbert V. Grabill, Joshua Q. Litchfield, Herbert F. Odell.

\* Secretary Storrs died February 1, 1911, and for the rest of the season the President performed the executive duties of the Secretary.

## 1911

<i>President</i> , WILLIAM F. BRADBURY.		<i>Secretary</i> , CHARLES A. CALL.
<i>Vice-President</i> , EUGENE D. RUSSELL.		<i>Treasurer</i> , GEORGE M. BROOKS.

*Librarian*, JOHN C. BRODHEAD.

*Directors*, Edward W. Bancroft, Edward P. Boynton, Robert Entwistle, William N. Eustis, Ethelbert V. Grabill, George F. Hatch, Joshua Q. Litchfield, Duane White.

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Vol 2, 2

# HISTORY

OF THE

## HANDEL AND HAYDN SOCIETY.

(FOUNDED A. D. 1815.)

FROM MAY 24 1897 TO MAY 25 1903

BY

WILLIAM FROTHINGHAM BRADBURY, A.M., L.H.D.

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VOLUME II.—No. 2.









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## PHOTOGRAPHS

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GERMANIA MUSICAL SOCIETY.....	Frontispiece
EDWARD P. BOYNTON.....	Between pp. 107-108
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HIRAM G. TUCKER.....	Between pp. 134-135
BOARD OF GOVERNMENT.....	Between pp. 146-147

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## ERRATA IN Vol. II. No. 1

Page 20, line 11, Mrs. should be Mr.

List of officers for 1910, on last page, Eugene D. Russell instead of William N. Eustis.

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HANDEL AND HAYDN SOCIETY.

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CAMBRIDGE, MASS.

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32 BRATTLE STREET

1913

## EIGHTY-THIRD SEASON.

MAY 24 1897 TO MAY 23 1898.

At the annual meeting May 24 1897 the maximum number of votes cast for any office was 131. The officers elected were:—

*President*, EUGENE B. HAGAR  
*Vice-President*, GEORGE F. DANIELS  
*Secretary*, CHARLES W. STONE  
*Treasurer*, M. GRANT DANIELL  
*Librarian*, FREDERICK E. LONG

*Directors*, EDWARD P. BOYNTON, GEORGE M. BROOKS, FREDERICK E. CHAPMAN, STEPHEN R. DOW, JOSEPH A. LEONARD, LEWIS B. GUYER, JAMES McCORMICK, ISAAC W. RISDON.

For President the vote stood 130 to 1. The one probably was Mr. Hagar's vote for Charles W. Stone; for Vice-President the vote stood 119 to 10; for Secretary 128 to 0; for Treasurer 126 to 0; for Librarian 118 to 1. For Directors the whole number of votes was 131, of which Mr. Boynton had 129, Mr. Leonard 115, and four more had, one 73, one 67, and two 66. These six were elected on the first ballot, all anti-Lang men; five more, Messrs. Bradbury, Dow, Hooper, Martin, and Pike had each 65, and Mr. Sawyer 64. Of these six, Messrs. Bradbury, Hooper, Pike and Sawyer, as they had not served three consecutive years on the board, if custom had been followed, would have been re-elected to the board; but they were Lang men. On the second ballot Mr. Martin was elected with a vote of 70 out of 129; and on the third, Mr. Dow with a vote of 65 out of 83. It was later found that Mr. Martin was under suspension and was not eligible, and a fourth ballot resulted in the election of James McCormick who had 50 votes out of 72.

The historian has stated the votes thus carefully as it shows clearly the condition of affairs. Messrs. Hagar, Stone, Daniell, and Daniels had for so many years done such splendid work in the management of the affairs of the Society, were so capable, so

clear-headed, so courteous, so thoroly devoted to the Society, so popular with the members that altho they were known to be Lang men they could not have been defeated. But the majority of the 131 present were anti-Lang and had spent their energy on the election of enough on the board to prevent the election of Mr. Lang as conductor for the coming year. There was no *personal* feeling against any of the four who, under ordinary circumstances, would have been reelected, but they were Lang men. That three of these four came each within one vote of reelection on the first ballot, and one within two, seems to prove this. So a board with nine anti-Lang men was elected.

The Board of Government thus constituted elected Mr. Zerrahn conductor by a vote of 9 to 4. Disregarding precedent *the board elected* as the executive committee four of the directors to serve with the President, ignoring the Vice-President and the Secretary. It also *elected* the voice committee and the superintendents of the chorus. From time immemorial, and except this one year up to the present day (1913), the executive committee has included the President, Vice-President, and the Secretary, and almost always these three only; and the appointment of Superintendents of the chorus and of the voice committee has been by the President. So the President was to be merely a figure-head, and the Vice-President and Secretary not even as much as this. After electing Mr. Zerrahn conductor, one can hardly see what the object was. There was not one of the three, Messrs. Hagar, Daniels, and Stone, but was personally friendly to Mr. Zerrahn; not one who would not have helped Mr. Zerrahn in every way and worked as they had for years to make the season a success. In consequence of this action Messrs. Hagar, Daniels, Stone, and Daniell resigned.

In the *Boston Record* of June 23 1897 appears the following:

"The prime reason for the action of the officers in resigning," said Mr. G. F. Daniels, until last night the Vice-President of the society, "is the fact that a new policy has been inaugurated in the conduct of the affairs of the Handel and Haydn Society.

"A new board of management composed chiefly of younger members of the society has been chosen, and their policy among other things was the substitution of Mr. Zerrahn for Mr. Lang in the directorship of the society.

"This element had a majority in numbers and consequently Mr. Zerrahn was elected. This would have been very well and the older members would have rested content, had the representatives of the new policy rested here. But they did not.

"It was also a part of their scheme to deprive the President of all the prerogatives of his position. They also placed the Vice-President and the Secretary in such positions that they must either bear the responsibility of a policy which they did not approve or resign from the offices which they held. Naturally they chose the latter course.

"The matter of the election of Mr. Zerrahn is hardly more than a secondary one. The younger, or 'new' element, conceived the idea that he had not outlived his usefulness as a director. There was no particular objection to Mr. Lang or his methods of directing the society, but Mr. Zerrahn possesses what may be called more magnetism than Mr. Lang and consequently he is more popular as a director. He is a much easier conductor to work under than Mr. Lang for the reason that he is less thoro in his methods and much less of a disciplinarian.

"Mr. Lang has brought the work of the society to a degree of excellence which it never before attained and this is solely due to the superiority of his methods. The very thoroness of these methods, however, made them more difficult for the members of the society, and consequently they turn for relief to the easier and more magnetic methods of Mr. Zerrahn.

"Individually," continued Mr. Daniels, "I did not resign because Mr. Zerrahn was elected, but because of the attitude and personnel of the committee and the character of the programme for next year.

"If the new element wishes to run the affairs of the society they must run them well or the results will be disastrous to them.

"The disagreement between us is the most pleasant one imaginable. There is no hard feeling or any mud-throwing of any kind. Mr. Stone and Mr. Hagar were great workers for the society, and they will be greatly missed in the conduct of its affairs.

"The difference is merely one of opinion as regards methods. We shall work as faithfully under Mr. Zerrahn as we did under Mr. Lang. Mr. Zerrahn is a gentleman and we all love him. None will be more pleased at his success than the members of the executive board who have resigned for conscientious reasons."

Mr. C. W. Stone, who has been the efficient Secretary of the society for so many years, held opinions quite similar to those of Mr. Daniels:

"The feeling of the majority of the board was in favor of Mr. Zerrahn," said he, "and therefore he was elected director."

"My personal reasons for resigning from the office of Secretary are briefly as follows: The executive officers represent to the public and the members of the chorus the policy of the society and are responsible for that policy. As I could not approve of the policy which has been adopted, I had no choice but to resign.

"I have no personal grievance except that I would have preferred to be attacked myself for my share in the conduct of the society rather than to have been elected Secretary while those who supported me bear the brunt of the criticism.

"So far as I am concerned the fight is over for good and all. I should have been glad to be free from the cares of my position long ago if it could have been brought about.

"The work will go on much the same and Mr. Zerrahn will have the same support as was given Mr. Lang. The best feeling prevails and the prospect for the society is as bright as it ever has been."

"Mr. E. P. Boynton, who was the principal spokesman of the 'new' element at the meeting last evening, talked interestingly of the significance of the change from his point of view.

"The action of the officers in resigning," said he, "is very unfortunate, but it was perhaps inevitable. The election of Mr. Zerrahn means simply a change of policy and new and more expanded ideas for the conduct of the society.

"We thought Mr. Zerrahn somewhat hardly used two years ago when he was defeated by Mr. Lang and we wished to vindicate him at the earliest possible opportunity. This is what we have done.

"We recognize the invaluable work done for the society by the older members and appreciate it fully. Still we think it for the best interests of the society that new methods should be adopted.

"The election of Mr. Zerrahn was brought about by no intrigue or wire-pulling. It was simply the verdict of the majority.

"The society has existed for eighty-two years and it will continue to exist in spite of any changes of policy. We must do good work next year."

The following are the letters of resignation of the four chief officers, Messrs. Hagar, Daniels, Stone, and Daniell:

33 TEMPLE STREET, BOSTON, June 24 1897.

*To the Handel and Haydn Society:*

I hereby tender my resignation of the office of President of the Handel and Haydn Society. This action, exactly a month after



my election by the very flattering vote of 130 to 1, calls for explanation.

While an officer is not justified in resigning an office simply because his will is not allowed to over-ride all others, neither is a society justified in electing one to its highest office and at the same time electing a board of government for the express purpose of over-riding his will in matters of fundamental policy. An officer is not justified in resigning because he cannot have *everything* his way; but he may be justified in resigning because, being the highest officer, he can have *nothing* his way.

The selection of conductor is the most important act performed by the Handel and Haydn board. Upon him more than upon any other factor depend the musical growth and progress of the chorus. I voted gladly for Mr. Zerrahn for many years, so long as his remarkable powers lasted, and in my opinion two years longer — till 1895. During the last two years of his conducting his vital forces became greatly exhausted through age, sickness, and bereavement. The evil effects of this exhaustion became manifest in his conducting, and deterioration of the chorus became inevitable. In 1895 his conductorship terminated.

There are two grounds upon which his restoration is sought.

One is that he has received such a large access of physical and nervous force that he is now able to perform the labors of the office with his pristine vigor. My own belief is that a man who has now passed the limit of three-score years and ten has not been, and never again will be, so rejuvenated and strengthened as to be able to make such a lavish expenditure of energy as is demanded to stimulate and inspire a large chorus by personal magnetism.

The other ground upon which his restoration is sought is that in the proceedings leading up to and attending his withdrawal he was treated with insufficient courtesy and consideration. The communications with him, whether by speech or letter, were conducted on the part of the society almost wholly by Mr. Browne, then President. I was Vice-President through them all, and was personally intimate with Mr. Browne, and knew everything that was said, done, and written at the time it was said, done, and written. I warmly approved of everything that Mr. Browne said, did, and wrote. I should have approved of his course, even if it had been more urgent and precipitate than it was. I assert that there was no lack of courtesy, gentleness, or forbearance on the part of Mr. Browne, but that there was an excess. He who asperses Mr. Browne in this matter asperses me;

and I indignantly repel any charge that Mr. Browne and those who sustained him in this regard exhibited any indelicacy or inconsiderateness toward Mr. Zerrahn.

In confirmation of my opinion it may be added that Mr. Zerrahn last winter personally told me that he then saw that he ought to have withdrawn at his fortieth anniversary and wished he had; and said that "you" (which I understood to mean not me personally but the officers of the society) "have acted splendidly toward me."

And in answer to the allegations of his friends that he was treated shabbily in not being given an opportunity to resign or withdraw it may be added that I have a letter from him, received by me on the morning of the annual meeting last month, in which he says "As my letter of resignation was handed to the President of the Handel and Haydn Society at the expiration of my forty years of service, and action was taken on that letter two years ago by your Board of Directors," etc. And yet his friends persistently deny that he ever wrote a letter of resignation.

It has been the custom for many years for the board to constitute the President, Vice-President, and Secretary the executive committee. This year the board has constituted the President and four inexperienced members of the board the executive committee, and has not put the Vice-President or Secretary on that committee at all. Many years' experience on that committee has taught me that for its work a committee of five would be so unwieldy as to be almost impotent. I will not serve on that committee, composed as it is of five members. And if I am not to serve on that committee I will not be President, for I should be but a figure-head.

It has been immemorial usage for the President to appoint the voice committee, and the superintendents of chorus, who are committees in fact tho not in name. This year the voice committee and superintendents were elected by the board. The appointment of committees is an almost universal function of all presidents of all organizations. To take from me, as President, that commonplace function is a malicious and studied insult to me, against which ordinary self-respect will permit no less emphatic protest than my resignation.

The new Vice-President, Mr. Daniels, had a moral right to a place on the executive committee by virtue of his office and by virtue of a large acquaintance with the society's affairs, derived from his able performance of many and varied duties as a director, as superintendent of chorus, and as librarian. The

Secretary, Mr. Stone, had the same moral right to a place on the executive committee by virtue of his office and by virtue of services rare in quality and prodigious in amount, rendered by him to the society at a greater sacrifice of self than I have ever known any other officer of any society to submit to. Mr. Daniell had a moral right to the office of superintendent of altos, which office he has held with extraordinary tact and efficiency for many years. When the board supplanted these men by others, it offered *them* a malicious and studied insult, which I, as their friend, and as the appreciator of their invaluable services to the society, vehemently resent.

Not needing more reasons to justify my resignation I have the honor to subscribe myself

Yours very truly,

EUGENE B. HAGAR.

BOSTON, June 23 1897.

*To the Handel and Haydn Society:*

GENTLEMEN:—The attitude of your board of government toward our President, Vice-President, Secretary, and Treasurer as displayed in the method of appointment and personnel of the various committees and my disapproval of the work laid out by them for the coming season convince me that I cannot act in harmony with the present board and I therefore present my resignation as Vice-President.

Respectfully yours,

GEORGE F. DANIELS.

July 10 1897.

*To the Handel and Haydn Society:*

I hereby tender my resignation of the office of Secretary. My reason for this action is that I cannot stand before the society and the public in a position in which I must needs share or appear to share the responsibility for actions which I disapprove.

CHARLES W. STONE.

BOSTON, June 25 1897.

*To the Handel and Haydn Society:*

I hereby resign my office as Treasurer of the society. My reason for resigning is the extraordinary, unprecedented, and in my opinion unwarrantable action of a majority of the board of government at its late meeting, June 22. By this I do not refer to the

election of Mr. Zerrahn as conductor and of Mr. Tucker as organist, but to the subsequent action of the board.

This resignation is to take effect at the time of the next business meeting of the society.

M. GRANT DANIELL.

In relation to the withdrawal (or "resignation") of Mr. Zerrahn there had been so much printed in the papers that ex-President Browne deemed it best to present the matter as he saw it, and the statement which appeared in the *Boston Journal* of June 26 1897 is appended.

*To the Boston Journal:*

The action of the board of government of the Handel and Haydn Society last Tuesday evening in the reelection of Carl Zerrahn as conductor and the attendant revival of the charge that the majority of the board of 1895 treated him discourteously in electing another conductor make it appear desirable that the public, which takes an interest in the matter, be given a correct statement of the circumstances attending Mr. Zerrahn's retirement and the election of a successor, and I therefore respectfully request you to print this plain statement of facts.

About a dozen years ago Mr. Zerrahn called on me and said he felt that he had better resign the conductorship, and asked my advice. I told him that I did not think the time had come for that. He said, "How shall I know when it comes; will you tell me?" "Yes," I told him. Then he said, "When you tell me, I will resign, but," he added very impressively, "you must not let me be displaced without a chance to resign." I promised him that, and we shook hands on the agreement, I to give him the chance to resign when I thought the proper time had come, and he to avail himself of that chance.

Twice afterward he referred to this agreement, once in 1888 when he expressed to me the wish to remain and conduct a festival in 1890, not then decided on, and again in 1892 when he expressed a wish to stay till 1894 that he might celebrate his fortieth year as conductor by having a benefit concert, not then decided on.

When the benefit concert with which we celebrated that occasion had passed, he called on me and said he was going to pass the summer in Europe, and added, "I suppose I am to be reelected." I had expected he would resign voluntarily at this time and so I said, "I don't know. Do you wish to be reelected? We thought perhaps you would take advantage of this occasion to

resign." "No," he said, "I would like to remain a few years longer." I told him that I did not know how a majority of the board would vote, and reminded him of the agreement we made years before, advised that he leave with me a letter of resignation to be used at my discretion, if I thought he could not be elected. He promptly and effusively adopted the suggestion and said he would send me such a letter at once; and the next day, which was early in May 1894, I received from him the following letter:

*To the Members of the Government of the Handel and Haydn Society:*

GENTLEMEN:—It is now forty years ago when I was elected the musical director of your society, and all through that long time I have served in that capacity. Your members of government and your chorus singers have not only honored me as a musician, but in many other ways, and I assure you that all this is most heartily appreciated by me. But I begin to feel that the time may have come that you might wish to make a change, and I would therefore say that if such is the case or whenever it may be the case, I hope you will act according to your own convictions and consider that I will withdraw at any time from the candidacy of the conductorship.

Gentlemen, I shall always remain,

Yours most truly,

CARL ZERRAHN.

When the new board of government met in June of that year there was a very long discussion about the conductorship and much opposition to Mr. Zerrahn, but I urged his election, and being satisfied it could be brought about said nothing about his letter, though I had it ready to present if necessary. He was elected and served through the following season.

When this season was over, viz., in the spring of 1895, hearing that Mr. Zerrahn was going to Europe again, I sought an interview with him and asked if that letter above referred to was good still for the purpose for which it was written. He replied "That is good for any time or for all time," and asked again if I thought he would be reelected. I reminded him that the annual meeting had not taken place and so I could not tell him how the new board would vote. The annual meeting occurred May 27 and the new board met for the first time on June 27. At that meeting I, being convinced that a ballot, if taken, would not result in the election of Mr. Zerrahn, presented the letter quoted above. The board voted to accept his letter of withdrawal and Mr. Lang was chosen

conductor. I should say here that there were some present who would not and do not now admit that the letter which was given to me in fulfillment of a promise to write a letter of resignation, was such a letter, and they have ever since labored persistently to bring to naught the effort on my part to keep my promises of years ago, and have Mr. Zerrahn's retirement appear to be voluntary and dignified, as befitted the man and his eminent services in the past.

The conductorship being settled and in a way that met my entire approval I wrote to Mr. Zerrahn, then in Germany, as follows:

BOSTON, June 28 1895.

CARL ZERRAHN, ESQ.:

DEAR FRIEND:— At a meeting of the board of directors of the Handel and Haydn Society, held last evening I presented your letter of withdrawal from candidacy for reelection.

To say that the severance of the ties which bound you and the society together for forty-one years awakens in our breasts keen regret and sadness is to state the simple and evident truth. No conductor ever had such a career; no society ever had such a conductor. We recognize however your right to lay aside at your age a part and the most laborious part of your labors and have therefore voted to accept your withdrawal and so release you. Our Secretary will communicate to you officially the action of the board of government and the accompanying expression of our feeling, but I, as the one of that number who has had longest your friendship and co-operation, claim the duty to reply to your note of withdrawal.

As before and always I deeply feel and earnestly say, God give you long life and happiness.

Your friend,

A. PARKER BROWNE,  
President of the Handel and Haydn Society.

Mr. Zerrahn replied to this letter as follows:

ROSTOCK, July 11 1895.

MY DEAR MR. BROWNE:— Your kind letter came to me a few days ago, and I thank you most heartily for the lovely manner in which it is written. I have lived through many very happy moments during the forty-one years as conductor of the Handel and Haydn Society and I am very proud to have served in that capacity for so long a time. With Mr. Lang your society is in good hands

and I wish you all the greatest possible success. I am now waiting for Mr. Stone's letter, which I shall answer as soon as it is in my hands.

I leave Hamburg for New York on Thursday, August 8, and we will have a friendly talk shortly after my arrival in Boston.

I was prepared for the contents of your letter, and so I can say in the most friendly way, "Amen!"

Ever and ever your friend,

CARL ZERRAHN.

There would seem to be no doubt from the above letter that Mr. Zerrahn believed he had written a letter of resignation, believed that we had accepted it and was quite contented with the circumstances, and if there were any doubt thereof it did not appear when on his return to Boston he called on me and expressed himself precisely as in the letter from Rostock.

I subjoin a short correspondence between him and President E. B. Hagar, which gives Mr. Zerrahn's very recent views of the meaning and intent of the letter of resignation, about which there has been so much talk, and which the men now in control of the society have so industriously labored to prove was something else.

33 TEMPLE STREET, BOSTON, May 18 1897.

MY DEAR MR. ZERRAHN:—The annual meeting of the Handel and Haydn Society occurs next Monday night, and a strong effort is being made to organize an opposition which shall overthrow the régime with which Mr. Browne, Mr. Stone, and I have so long been identified. This opposition is an outgrowth of the change of conductors two years ago. It is only two or three days ago that I heard the old cry that you ought to have been given a chance to decline the position.

Now in the conversation that I had with you last winter in the Music Hall corridor, I understood you to deny that you had said that you were surprised when you found that the board had failed to elect you without giving you an opportunity to withdraw; and to deny that you had said that you expected that a further opportunity to withdraw would be given you. I also understood you to say that you did not feel hurt or aggrieved by the action of the officers of the society in this matter, but that they had "acted splendidly" toward you; and further that you regretted that you had not withdrawn voluntarily at the end of your fortieth season.

If I am right, or how far I am right in my understanding, are you willing to state in a letter to me, to be used to meet misrepresentations, if any should be made at the meeting?

In view of the long and cordial friendship that has existed between you and Mr. Browne it is a pity that a member of the society should, as one did, publicly talk at a meeting of the society about an "issue of veracity" between you and Mr. Browne, unless such an issue exists.

Yours very truly,  
EUGENE B. HAGAR.

To this Mr. Zerrahn replied as follows:

MILTON, May 23 1897.

MY DEAR MR. HAGAR:— In reply to your letter of the 18th inst. I would say that, as my letter of resignation was handed to the President of the Handel and Haydn Society at the expiration of my forty years of service and action was taken on that letter two years ago by your board of directors, any further discussion might lead to more controversy, which I should much prefer to avoid, as it appears to me quite fruitless now that my connection with the society is at an end.

I am, dear Sir,

Yours very truly,  
CARL ZERRAHN.

It is to be observed that while Mr. Zerrahn does not answer Mr. Hagar's inquiries, yet he does not even suggest that Mr. Hagar's recollection of the conversation is in anyway erroneous, and he does say that his "letter of resignation was handed to the President of the Handel and Haydn Society." This letter was received by Mr. Hagar on the morning of the day on which the last annual meeting of the society was held, May 24 last.

There remains for me only to state that this communication, which is the last contribution I shall willingly make to this discussion, was, with the exception of the correspondence between Mr. Hagar and Mr. Zerrahn, which transpired very recently, made in full to the Handel and Haydn Society at its annual meeting, May 25 1896, and would have been published during the year previous to that date, but out of consideration for Mr. Zerrahn's wishes that his retirement from the conductorship might appear to be voluntary, it was withheld.



If therefore any persons who were present at that meeting have "unequivocally declared," as the *Journal* of June 23, says some have declared, that the correspondence between Mr. Zerrahn and myself has been maliciously suppressed, those persons have been guilty of malicious misrepresentation.

A. PARKER BROWNE,  
Ex-President Handel and Haydn Society.

In relation to an interview with Mr. Zerrahn at Newport, N. H., the following appears in the *Boston Journal* of August 19 1897.

"And now," said the reporter, "will you explain your attitude during the last two years, in view of the correspondence that Mr. Browne published in the *Journal*? I suppose you saw that correspondence."

"Yes," said Mr. Zerrahn. "I saw the correspondence. My sons sent it to me. It was all right, every word of it. I haven't a word to say against it," and he shrugged his shoulders and smiled.

"I'll explain this to you," he continued. "On the 23d of last May—it was Sunday, the day before the annual meeting of the society, and the day I left Boston for New York on my way to Germany—I wrote a note in response to an inquiry from Mr. Stone. That was published in the *Journal* by Mr. Browne. In that note, as you see, I stated my position definitely. Mr. Stone had asked me if I would state in a letter how clearly he understood my position—that I had resigned willingly, and that I felt not in the least aggrieved. Mr. Stone understood correctly. I replied, as you see here." (See the reply to Mr. Hagar on p. 88.)

"You were aware, then, of the existence of a controversy?"

"Oh yes, members of the society had written to me saying that they were sorry I had been so shabbily treated, and so forth, as they imagined. Other members stopped me in the street and expressed a like sorrow for the supposed ill-treatment of me. Now to all of them, to those that wrote to me, and to those that spoke to me I replied that they were mistaken; that I had been treated honorably and justly, and that I had no grievance whatsoever against any officer of the society.

"I said the same thing to Mr. Stone, the Secretary of the society, putting special weight on the fact that I was entertaining no grievance."

"Did you say so in the last letter you wrote?"

"No; what I said to Mr. Stone I said privately and verbally. I did not wish to have it repeated to the society. I had resigned long before and I did not care to take any notice of the controversy. So I asked Mr. Stone to say nothing about it to the society. I thought that was best."\*

"You knew that a number of members of the society had expressed their desire to 'vindicate' you, as they termed it?"

"If they expressed any such desire, then they misunderstood my position. I resigned of my own free will. I gave my letter of resignation to Mr. Browne, telling him to use it when he pleased and according to his own judgment. I made it plain that I would be satisfied; that I would approve his judgment. I do so unqualifiedly, so far as he discharged the trust I had given him. As to the reason why another director was chosen two years ago, that is a totally different question, a question open to dispute perhaps. But, as I said, that is another matter altogether; and when I tell you that I resigned voluntarily, I tell you what is really so.

"So I have not accepted the conductorship because I needed any vindication. The committee that elected me may have judged that it was vindicating me, but that is the committee's point of view in that case. There may be some young men who still think that I was wronged. But I have never said that I was wronged. No indeed. Those young men have been misled. I gave that letter to Mr. Browne of my own free will."

"And now, before we part, I want to impress upon you the high esteem in which I hold Mr. Browne. The correspondence was all right. Mr. Browne said just what he should have said. So did I. I have no complaint to make against Mr. Browne. I cherish no grudge against anybody. Mr. Browne is a perfect gentleman. He and his associates have been good friends to me.

"There has been a grievous misunderstanding. But I have had nothing to do with it, and I am glad of the opportunity the *Journal* has given me to do my part toward clearing it away."

At a meeting of the board held July 22 with only six present Mr. S. R. Dow was elected Secretary of the board. The letters

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\* BOSTON, August 26, 1912.

MY DEAR MR. BRADBURY:

I beg to state that every reference to me in the above interview is absolutely without foundation. I had no such communications with Mr. Zerrahn, either written or oral, and no communications with him of any nature whatsoever. I saw the published interview at the time, but did not think it worth while to deny it. To have it printed as history is however a very different matter.

Sincerely yours,

CHARLES W. STONE.

of resignation of the four were presented. It was voted that the Secretary ask Hon. Richard H. Dana to be a candidate for President. There is no record of Mr. Dana's reply.

Sept. 16 1897, a special meeting of the society was held in Bumstead Hall. Mr. Frederick E. Chapman, the senior director present, was in the chair. Mr. Stephen R. Dow was elected Secretary of the meeting. The Secretary read the letters of resignation which have been given on pp. 80-84.

From the Secretary's record of Sept. 16 1897:

"Mr. Simmons moved that all the resignations be accepted. . . . By courtesy of the presiding officer Mr. Browne was allowed to read the following resolutions.

WHEREAS, the resignation of the President, Vice-President, Secretary, and Treasurer of this society has been forced by the action of the present board of government,

*Resolved* that the action of the board of government in relation to officers of the society is a blow at the welfare of the Handel and Haydn and a betrayal of the trust reposed in the Board by the Society.

*Resolved* that we repudiate this action and demand the immediate resignation of its members.

Mr. Browne moved that the resolutions be adopted. An amendment to strike out the last clause was defeated. The original motion was lost. Yeas 56, Nays 57. It was voted that a committee of three be appointed by the chair from the "opposition" (so-called) to ask the gentlemen to withdraw their resignations. Messrs. Keay, Beeching, and Maxwell were appointed."

The following account of this meeting is from the *Boston Herald* of September 17 1897.

The atmosphere both physical and mental was rather warm in Bumstead Hall last evening during the special meeting of the Handel and Haydn Society. There were 113 members present. The meeting was called to fill vacancies in the board of government caused by the resignation of the President, Vice-President, Secretary, and Treasurer. The ladies were invited, and many of them came.

At 7.30 o'clock Chairman F. E. Chapman called the members to order, and from that time until 10 o'clock when the meeting adjourned every moment was full of interest. At the adjournment it was found that nothing had been done except to pass a vote that a committee of three, composed of members of the opposition, be chosen by the chair to request the President, Vice-President, Secretary, and Treasurer to withdraw their resignations.

The climax of the evening was reached when Mr. A. Parker Browne, Ex-President of the society, rose and offered resolutions to the effect that the society repudiated the action of the present board of government and demanded the immediate resignation of its members. The resolutions were lost by only one vote, and it was then that Mr. Browne, followed by a large number of the Lang faction, left their seats in the hall.

President E. B. Hagar was not present, but the other gentlemen who had resigned were, and told why they had taken the step.

When Mr. S. R. Dow had been chosen secretary *pro tem.*, the resignation letters of the four officers were read.

The President in his communication stated that he had not given up his office because he could not have his own way in everything, but he did not feel that the society was justified in overruling its President in his official acts. He spoke of the exhaustion of Conductor Zerrahn's vital force, and that, while he might have recuperated his strength, his personal magnetism was not now, and could never be again, sufficient to inspire a large chorus. The President further objected to "inexperienced" members being on the executive committee and to the enlargement of that committee. It was, he added, a malicious and studied insult to take away from him, as President, the right to appoint committees.

Vice-President George F. Daniels said that he resigned because of the action of the board toward the officers of the society (in not placing them on the executive committee) and because he disapproved of the programme arranged for the coming year.

Secretary Charles W. Stone said that as an officer he could not stand before the society and the public as responsible for actions of which he disapproved. Treasurer M. Grant Daniell's letter was to the same purport.

After the reading a member promptly moved the acceptance of the resignations, but the motion was instantly objected to, and then followed a long list of speakers, probably a third of those present claiming the attention of the chair before the motion to adjourn was carried.

Mr. Stone was first recognized. Few of those present, he said, had an adequate knowledge of the way in which the officers had been forced to resign. The officers had been disappointed that, at the annual meeting, the bright hopes of increasing the material resources of the society had been destroyed (Mr. Stone referred to the report that a friend of Mr. Lang's, if that gentleman was elected conductor, would do something handsome for the society).

But the immediate cause of the resignations was the sequence of events at the meeting of the board which followed the annual meeting.

At this meeting the President was deprived of the right of appointing committees and his opponents, nine in number, filled those committees themselves. They did not appoint even Secretary Stone to any committee, altho the Secretary of any society should be its executive officer.

It is absurd for the Handel and Haydn Society not to have its Secretary as its chief executive officer. This action by the board had been prepared beforehand, as was proven by the fact that the list of members of the committee was passed in in writing, as was also the programme of action for the coming year. Personally, he continued, he was glad to resign, and the members of the board were well aware of it, and might, he should think, have let him go peacefully instead of kicking him out.

In conclusion he said: "It has not been at my hands, or at the hands of my associates, that the grievous wounds have been inflicted upon the society. Forcing Mr. Hagar to resign was the most shameless piece of treachery which has ever been brought to my knowledge. You heard the fulsome praises with which he was nominated. For what? That he might be lured into membership on the board, to be disposed of by official assassination, the opposition knowing that they could not beat him in open field. The manner of forcing his resignation was nothing less than shameless treachery."

Mr. George F. Daniels said that he did not resign because of the election of Mr. Zerrahn. They all loved Mr. Zerrahn, but his selection as conductor was bad business judgment. He believed that Mr. Lang would have thrown a large influence in favor of the society, and if he could have been continued the society would have been proud of his services. (Applause.)

Regarding the executive committee, he continued, the spirit of jealousy had been present in it for several years. It was said by some that the committee is arbitrary, and that it "ran" the society. I believe that it ought to run the society. But jealousy in the present instance is uncalled for.

Each one of the men who resigned had great executive ability and business experience. The element of injustice was to him the saddest part of the whole matter. The society could not expect to prosper if it was unjust to the men who gave it most faithful service. (Applause.) To turn the officers out was the grossest injustice.

M. Grant Daniell said that he had been ready to resign his position. It was a small matter in itself, but he did not enjoy the idea of being "kicked out."

At this point Mr. Boynton, a member of the board of government, rose and showed that the members of the board could not justly be called "inexperienced" since all had been members of the society for years, and five of them had previously seen service on the board. The speaker was ready to answer any criticisms, and he did not believe that the society would condemn for inefficiency the nine men on the board who had favored Mr. Zerrahn.

"I nominated Mr. Hagar, and it is charged against me that after nominating him I treated him unfairly in the board. Does any one suppose that, after nominating him, I would be mean enough to throw him down? We went to the board meeting in June in good faith. We argued openly on every question. We found that when we elected Mr. Carl Zerrahn every sort of argument was put in force against him. It was even urged that we would get a \$150 000 gumdrop if we elected Mr. Lang. We wanted to see the gumdrop. Nine of us gentlemen felt that Zerrahn was the right man and we elected him. We kept to the by-laws and paid no attention to the private opinion of anybody. I regret that the gentlemen should say that they were forced out just because the majority did not agree with them." (Loud applause.)

Speaking about the appointment of committees Mr. Boynton said: "We talked it over man-fashion, and we were all pretty well warmed up, but everything was done in a gentlemanly manner. With nine gentlemen for Mr. Zerrahn and four against him, does any one think that the nine were going to put three Lang men on the executive committee? If any one thinks that there was anything underhanded about this, let's have it out now. I don't like it insinuated that I would be mean enough to throw President Hagar down. I'm not that kind of a man." (Applause.)

"The present board was elected honestly, and it has conducted the affairs of the society honestly. The members of the executive committee are men—not sneaks. I feel it when a man accuses me of doing a mean thing. I'd rather jump off the dock."

Capt. John S. Sawyer here rose and said that he had been told that some one told somebody else that there was lobbying in the board meeting.

Another member asked whether at the meeting any one had heard this said: "We should be very sorry to have you gentlemen resign, but we have men to take your places."

Mr. Dow said that he thought he could throw some light on the point as to whether a ballot had been prepared before the board meeting. This was done because it was believed that the officers would resign if Mr. Zerrahn was elected, and it was to meet such an emergency that a ticket had been made up before hand.

Mr. Shove said that at a meeting two years ago the chairman, Mr. Chapman, had stated that he had seen Mr. Zerrahn and that the latter had said that he was never more surprised in his life than when he learned that he had not been reelected. It was, continued Mr. Shove, a question of veracity between Mr. Zerrahn and Mr. Chapman, and the society wanted to know the truth about it.

Mr. Chapman in answer asked the Secretary to read a letter from Mr. Zerrahn. This letter said that Mr. Zerrahn had told a newspaper reporter on the spur of the moment and without realizing how much would hang on his statement that he had resigned. Mr. Zerrahn then said that in spite of this and a letter to Mr. Browne he should have been given a formal opportunity to resign.

Mr. Browne rose and said that the letter had removed a suspicion that some member of the board had wilfully lied. He was now satisfied that Mr. Zerrahn might have told many people that he had resigned and an equal number that he had not resigned. Mr. Browne added that he could never forgive Mr. Chapman for saying at a previous meeting that Mr. Zerrahn's position was a question of veracity between Mr. Zerrahn and himself (Mr. Browne) until he had received an apology. The apology was received publicly later in the meeting.

Before resuming his seat Mr. Browne said that no one of the junior members of the board of government would have been elected had it not been for a wrong impression in the society regarding Mr. Zerrahn's feelings.

Mr. Shove asked Mr. Boynton if it was or was not true that a list of the members of the executive committee had been prepared before the election of a conductor?

Mr. Boynton said: "What if such a list had been prepared?"  
So much from the *Boston Herald*.

Sept. 29 1897. A meeting of the society was held in Bumstead Hall with Mr. Frederick E. Chapman in the chair. A ballot for Vice-President resulted in the election of Mr. Edward P. Boynton with 52 votes of 57 cast. Mr. Stephen R. Dow was elected Secretary with 49 votes of 51 cast. Mr. Isaac W. Risdon was elected Treasurer with 48 votes of 54 cast. With these elected to the higher offices there were three vacancies among the directors. The

result of the ballot for directors was the election of Frederick E. Keay, Walter C. Martin, and Clinton A. Ricker. The report of the Committee appointed to ask Messrs. Hagar, Daniels, Stone, and Daniell to withdraw their resignations was read and accepted. According to the Secretary's record no nomination was made of a President. Tho there is no such record in the Secretary's book, it is to be supposed that the following letters were read.

33 TEMPLE STREET, BOSTON, Sept. 19 1897.

MR. F. E. KEAY.

DEAR SIR:—I see by the papers that you have been appointed Chairman of a Committee of the Handel and Haydn Society to request me to withdraw my resignation as President of that society.

Just at this time I am going out of town for whole days for out-of-door work on some land of mine; and my choice of days is so determined by the weather that I cannot in advance even tell when I shall be at home. Consequently, lest your Committee should suffer inconvenience in vain attempts to find me, I am moved to state my position in a letter, especially as I shall under no argument or other influence depart from it. My position is: *If*

1. The conductorship of Mr. Zerrahn should be eliminated, and Mr. Lang should be elected conductor,

2. Every vote passed by the board at its meeting of last June concerning the Executive Committee, the Voice Committee, the Superintendents of Chorus, the Organist and Pianist, and the program for the season, should be rescinded,

3. A vote should be passed by the board constituting the President, Vice-President, and Secretary the Executive Committee, and giving the President power to appoint the Voice Committee and the Superintendents of the Chorus.

Then I would withdraw my resignation.

Of course I am not blind to the fact that these conditions are impossible of acceptance by the board; but I should not under any circumstances yield one hair's breadth of one of them.

I assure you that my desire to save the committee trouble in vainly trying to find me on a mission that will beyond peradventure be fruitless is my only motive in writing this letter. If the committee still desire to see me, they will be heartily welcome. But if they are coming it will be prudent to make an appointment with me.

Yours very truly,

EUGENE B. HAGAR.



BOSTON, MASS., Sept. 23 1897.

FRED E. KEAY,  
EDWARD R. MAXWELL,  
RICHARD BEECHING,

GENTLEMEN:—Your letter dated Sept. 20th requesting me to withdraw my resignation as Vice-President of the Handel and Haydn Society is before me.

My resignation was occasioned by the attitude of your Board of Government in taking from the President the appointment of committees, and in what seemed to me a lack of confidence, and appreciation by the Board of the ability and experience of its superior officers.

To ignore the President, Vice-President, Secretary, and Treasurer and dictate the policy of the Society without their advice or knowledge appeared to me unjust and showed a lack of courtesy unwarranted by the situation. At a recent special meeting this action of your Board was endorsed by the Society. It seems to me therefore inappropriate to force upon the present Board of Government a few of its officers who do not agree with them in their policy. I am unwilling to embarrass the Board in any such manner and must decline to withdraw my resignation as Vice-President.

With thanks for the agreeable manner in which you have presented your request, and with regards, I am

Respectfully yours,

GEO. F. DANIELS.

68 CHESTNUT STREET, BOSTON, Sept. 20 1897.

MESSRS. FRED E. KEAY,  
EDWARD R. MAXWELL,  
RICHARD BEECHING,

GENTLEMEN:—I beg to acknowledge the receipt of your letter of today, and to express my appreciation of your courtesy and the courtesy of the Handel and Haydn Society in asking me to withdraw my resignation. I think you will as my friends agree with me that if under the circumstances I withdrew my resignation, I should no longer have just claim to your respect.

It would be my great pleasure to welcome you at my house and to greet you with the asperities of conflict laid aside; but to your official question I can find no other answer than the one which I have been compelled to give.

Nothing could induce me to forego this opportunity of withdrawing without dishonor from an odious conflict.

With my renewed thanks for your kind consideration I am

Cordially and sincerely yours,

CHARLES W. STONE,

Ex-Secretary of the Handel and Haydn Society.

11 SCHUYLER STREET, ROXBURY, Sept. 23 1897.

To Messrs. FRED E. KEAY, RICHARD BEECHING, and EDWARD R. MAXWELL, *Committee of the Handel and Haydn Society.*

GENTLEMEN:—Your communication of the 20th inst., conveying “the wish of the members of the Handel and Haydn Society expressed by a unanimous vote . . . that the officers of the society reconsider and withdraw their resignations,” together with your own urgent request that such action may be taken by me, was duly received.

Such a request, I beg to assure you, cannot, and should not, be lightly regarded. I have given it careful consideration, and have sought the advice and counsel of persons whose judgment I esteem.

My resignation was offered *not* (I wish to reiterate) because of the election of Mr. Zerrahn as conductor, but because of the action of a majority of the Board of Government which was in my opinion extremely discourteous to the chief officers of the society in that it deprived them of the usual functions appertaining to their respective offices, and, aside from this consideration, was an unwise policy for the board to adopt at least without full and free discussion and deliberation. My opinion on these points has not changed, and it does not appear that the Board of Government have in any way modified their action in the premises. Further, the society at its recent meeting seemingly approved of the Board's action.

For these reasons I feel constrained, tho with much reluctance, to decline to withdraw my resignation. Allow me to say that I still wish success and prosperity to the Handel and Haydn Society.

Yours very truly,

M. GRANT DANIELL.

Immediately after this meeting a meeting of the board of twelve members was held at which “It was voted that the Secretary should be empowered to make such contracts, arrangements, and agreements as should be necessary to put the affairs of the society in working order for the coming season,” and on Oct. 14 the Secretary was made a member of the executive committee.

A measure adopted this season by the board which disturbed the peace of mind of a large number of the chorus was that the members who from Sept. 1 1889 to Sept. 1 1897 had come into the ten-year list should go before the voice committee before receiving their tickets to the chorus. Resignations to the number of twenty-four and suspensions to the number of sixty-five followed.

Sunday Dec. 19 1897. The seven hundred and tenth concert and the ninety-sixth performance of the Messiah was given with Mr. Zerrahn conductor, Mr. Tucker organist, a chorus of 330, and an orchestra of 55. Mr. Zerrahn was conducted to the platform by Vice-President Boynton and was given a most hearty welcome by both chorus and audience. Of the singing of the chorus the *Advertiser* says "The volume of the chorus is tremendous and the tone fine and resonant. There was vigor in their attack, enthusiasm in their forte passages, discretion in the piano, and a fine prejudice for tempo"; while Philip Hale writes "It may be said of the chorus singing that it was respectable in intonation and precision. 'For unto us' and 'His yoke is easy' were sung with a jauntiness that was not wholly displeasing. But there was little true volume except in final cadences where even the faint-hearted plucked up courage. Passages that should have been grandly sung too often sounded thin and meagre. And it must be confessed that the tempo taken by Mr. Zerrahn was often lazy and contrary to the spirit of the music. On the other hand there was an evident attempt to sing with expression and the attempt was not always futile. The size of the chorus however and the volume were ludicrously disproportionate and it is not too much to say that the society could spare easily one-half if not two-thirds of its membership."

The soloists were Mrs. George Henschel, Soprano, Mrs. Anna Taylor Jones, Alto, Mr. H. Evan Williams, Tenor, Mr. E. Leon Rains, Bass.

Monday Dec. 20 the Messiah was repeated with eighty-three less in the chorus with the same soloists except Mr. Rains who was sick and whose place was well filled at short notice by Mr. Charles W. Clark. Of the soloists all agree that Mr. Williams carried off the honors. Philip Hale writes: "The feature of the evening was the superb singing of Mr. Williams. In beauty of tone, freedom of delivery, balancing of the phrase, dramatic feeling, musical and personal authority, and above all in self-control, there is no tenor now on the oratorio stage to be named with him. A man that can triumph gloriously in 'Behold and see' as well as 'Thou shalt break them,' who can sing the former with genuine pathos, steering

clear of sentimentalism, and then deliver the imprecation with the righteous fury of a prophet, at the same time preparing gradually the audience for an irresistible climax, is a most welcome apparition in this period of vocal degeneration."

Of the soloists at both concerts the general report is quite complimentary.

Soon after these Messiah concerts there appeared in the papers intimations that Mr. Zerrahn was not to remain as conductor of the society after the end of the season. In the *Boston Journal* of Jan. 24 1898 is the following: "Until recently it was almost a foregone conclusion that after the resignation of Mr. Zerrahn, which was put down as a certainty by the *Journal* last May, and which has been announced to take place after the present season, the conductorship would be given to Mr. George W. Chadwick." A reception Jan. 27 1898 tendered by the men of the Society to the women at Union Hall on Boylston Street, according to the *Boston Journal*, "began by the paying of farewell compliments to Carl Zerrahn, the conductor of the Society, who will close his long and honorable career as a musician at the end of this season." *The Budget* of Jan. 30 refers to "Mr. Carl Zerrahn whose long connection with the Society terminates with this season." In the *Haverhill Gazette* of Feb. 5 appears this: "The concert will see Mr. Carl Zerrahn in his last appearance but one as conductor of the society, his final resignation having been some time since announced." *The Transcript* of Feb. 8 speaks of "The man who is to take Mr. Zerrahn's place as conductor of the Handel and Haydn Society."

Monday Feb. 7 1898 the seven-hundred and twelfth concert and the second performance of Max Bruch's *Arminius* was given, with Mr. Zerrahn as conductor, Mr. Tucker as organist, a chorus of 327, and an orchestra of 57.

Of the chorus Secretary Dow says "Never has the chorus of this Society sung as on this occasion. They seemed inspired." The critics generally agree with the Secretary. The soloists were Miss Gertrude May Stein, Contralto, Mr. H. Evan Williams, Tenor, and Mr. Charles W. Clark, Bass. All speak highly of the singing of Miss Stein and Mr. Clark. "Bumstead Hall witnessed an unusual spectacle yesterday afternoon. It was the Handel and Haydn's last rehearsal of Bruch's *Arminius*. Evan Williams, the tenor, dramatically sang the story of Rome's perfidy, but when he invoked curses on the Romans it was like a thunderbolt, like an electric shock, the curse was direct, personal, real. The applause

which followed was deafening. One member of the chorus said 'I don't want to sing in the chorus of Romans if I am to be cursed like that.' The critics as a rule are enthusiastic in praising Mr. Williams, and yet the *Transcript* has this: "The act of a friend would be evinced by anyone who could induce Mr. Evan Williams to rest his voice a while, and to give up forcing its exquisite natural lyric beauty into the reedy difficult sounds he produced last night as the result either of overwork or the attempt to convert a lyric tenor into a robust dramatic voice. His singing throughout was intelligent and expressive, but his violent efforts in the word '*curs*' at the climax of his imprecatory recitative was painful to his well-wishers, and indicative of a fatal future for so beautiful an organ when in fitting surroundings." "Mr. Zerrahn's able and effective conducting is too well known in Boston to require even a mention, it goes without saying to his many friends and admirers." (*Transcript*.)

April 10 1898. At the seven hundred and thirteenth concert of the society, Gounod's Redemption was given for the sixth time with a chorus of 334, and an orchestra of 67, with Mr. Zerrahn as conductor, Mr. Tucker as organist. As it was known that this was the last appearance of Mr. Zerrahn as conductor of the society, every seat was sold three days before the concert, and as Mr. Zerrahn came in he was received by both the audience and the chorus with great applause, and later in the evening he was presented with a laurel wreath. It seems to be agreed that Mr. Zerrahn did his work with his best vigor, care, and certainty, and with general approval. The work of the chorus was heartily praised. "The chorus did its best work of the season in regard to steadiness, precision of attack, purity of tone, and careful observance of the composer's color indications." (*Herald*.) "The performance by the chorus was generally admirable. There was an unusually full volume of tone; the attack was for the most part precise: there was a brave attempt to regard dynamic indications, which often led to brave results." (Philip Hale.) "The chorus last night sang with a heartiness and enthusiasm that deserves its tribute." (Louis C. Elson.) "The program requested the audience to 'kindly stand during the singing of the chorus '*Unfold ye portals everlasting*.' The request was a mistake, if not an impertinence. In the first place the blatant music does not deserve such respect. In accordance with tradition and because the music is truly sublime it is still the custom to stand during the singing of the Hallelujah chorus in the *Messiah*. Such homage should not be cheapened." (Philip Hale.) "One could not quite sym-

pathize with the idea of causing the audience (or congregation ?) to rise during the execution of this very martial number (Unfold, etc.); that honor might be reserved for portions of the masterpieces of Bach or Handel. The present reviewer kept his seat out of respect for the Hallelujah chorus." (Louis C. Elson.) "There was a curious innovation that calls for a passing word of comment. There appeared in the program, before the chorus that ends the second part of the work, the following request: 'Will the audience kindly stand during the singing of the next chorus?' No reason was given why the audience should stand for the chorus is perhaps the most commonplace moment in the score, and these qualities were made the more glaring by the good-natured compliance of the audience with what was asked of it, for memories of the Handel's overwhelming '*Hallelujah*,' that has been alone honored in this way hitherto, inevitably rose, and comparisons brought the cheap tinsel and flabbiness of Gounod's chorus cruelly in evidence." (*Herald*) "An extraordinary and unjustifiable attempt was made to put the mildly serious chorus 'Unfold ye portals' into the same category as the stately ascriptions of the '*Hallelujah*,' through an official note on the program asking the audience to stand while it was sung. This, in the spirit of 'All we, like sheep, have gone astray,' the humbly compliant audience did. Let us hope that most of them rose merely to stretch their legs, and that the others were properly ashamed of themselves when they came to think the evening over." (*Boston Courier*.)

The soloists for this concert were Mme. Johanna Gadski, Soprano, Mr. George Hamlin, Tenor, and Mr. Ffrangcon Davies, Bass; for the minor parts Miss Marguerite Dietrick, Soprano, Mrs. Adele Laeis Baldwin, Alto, Mr. Eliot Hubbard, Tenor, Mr. Stephen S. Townsend, Bass. All these carried their parts with distinguished credit, while Mr. Davies was entitled to highest honors.

Monday May 2 1898 a testimonial performance of *Elijah*, complimentary to Mr. Zerrahn, was given in Mechanics Hall by the Handel and Haydn Society, the Worcester County Musical Association, the Salem Oratorio Society, the Lowell Philharmonic Society, the Lynn Musical Association, the New Bedford Musical Association, the Hyde Park Festival Chorus, the Chelsea Oratorio Society, the Quincy Choral Society, and the Waltham Chorus, making a chorus of some 1700; players from the Symphony Orchestra, with Mr. H. G. Tucker, organist; soloists Mme. Johanna Gadski, Soprano, Mrs. Adele Laeis Baldwin, Alto, Mr. H. Evan Williams, Tenor, and Mr. Ffrangcon Davies, Bass, assisted

by Miss Marguerite Dietrick, Mrs. Marie Weale Dow, Mrs. Clara Barton Emery, Miss Charlotte B. Lynn, Miss Muriel Palmer, Sopranos, Miss Charlotte T. Shepard, Mrs. Edith McGregor Woods, Altos, Mr. Frederick Smith, Mr. Charles W. Swain, Tenors, Mr. Ivan Morawski, Mr. Arthur W. Wellington, Mr. R. C. Whitten, Basses, and Master Henry Donlan, boy-soprano. The concert began at 8 o'clock and ended at 11.

The management of this concert involved a vast amount of time and labor which fell almost entirely on the shoulders of Vice-President Boynton and Secretary Dow. It was carried out with both musical and financial success. The Secretary's record states the receipts as "about \$3 800 and the expenses about \$3 400. Mr. Zerrahn was paid the balance."

### FINANCIAL REPORT FOR 1897-98.

Miscellaneous expenses .....	\$3 381.95
Miscellaneous receipts .....	<u>217.46</u>
Balance .....	\$3 164.49
Amount paid the conductor, the organist, the doorkeeper, for the care of books, and the rent of Bumstead Hall.....	\$2 076.00
For other miscellaneous expenses .....	\$1 088.49
The \$2076.00 is added to the direct cost of each concert in proportion to the number of rehearsals given to each; viz., 2½-28 to each Messiah, 13-28 to Arminius, and 10-28 to Redemption, and ¼ of the \$1088.49 to each concert.	
Messiah, Dec. 19 1897....	\$2 732.10—(\$1 575.47 + \$ 457.48) = + \$699.15
Messiah, Dec. 20 1897....	\$2 320.61—(\$1 686.16 + \$ 457.48) = + \$176.97
Arminius, Feb. 7 1898....	\$1 551.25—(\$2 022.49 + \$1 235.98) = — \$1 707.22
Redemption, Apr. 10 1898	\$3 457.39—(\$2 952.65 + \$1 013.55) = — \$508.81
Loss for the year.....	\$876.12—\$2 216.03, or \$1 339.91
Cash on hand May 1897 + the amount drawn from the Permanent Fund.....	= \$1 586.85
Balance on hand May 23 1898.....	\$246.94

The market value of the Permanent Fund May 24 1898, \$34 977.68.

In the Treasurer's report for the year there appear the following items:

Rent of office room.....	\$155.33	
Furnishings for same.....	79.00	
Rent of piano.....	32.00	
	<u>266.33</u>	
Sub-letting of office room.....	\$44.00	
Sale of desk .....	15.00	
	<u>59.00</u>	
Cost of the office room Oct. 14 1897 to May 23 1898.....		\$207.33

At the annual meeting of the society May 23 1898 it was voted that the address of Vice-President Boynton be printed for distribution. As it never has been printed, as a part of the records of the society it is printed here in full.

### HANDEL AND HAYDN SOCIETY

MAY 23 1898

FELLOW MEMBERS:—Whoever the future historian of our Society may be, he will find in the records of this year matter and facts enough for a whole chapter. Never has the Society passed through so severe a crisis. By the resignation of the leading officers early in the year the Society was obliged to act quickly. There was no nomination made for the office of President, and by your favor I was elected Vice-President, which made me really your acting President. For Secretary you elected Mr. Stephen R. Dow, and in him you have a most faithful and efficient officer. Our Treasurer, Mr. I. W. Risdon, has also faithfully carried out the duties of his office,—and his report printed, is before you. Mr. F. E. Long, your Librarian, found plenty to do in looking after the 30 odd thousand volumes which were left in splendid order by his predecessor, Mr. Daniels. Of the Board of Government I can assure you that each and every member has done his whole duty.

Important questions have been carefully considered, and the present and future of the Society taken into account.

We have given four concerts during the year, two performances of Messiah, one of Arminius, and one of The Redemption, and through our efforts four new artists have been heard, and Madam Gadski has made her first appearance in Oratorio with *our* Society.

Your Board of Government, early in the season, mapped out a policy regarding concerts and artists, and have rigidly insisted upon our having the *best*, for the parts, that money could obtain. The time *was* when our honored Society had the Concert field of Boston practically to itself and its seasons were financially self-sustaining. But the advent of the Symphony Orchestra and its kindred organizations have had an influence on the musical public, and of late our concerts have not been as well patronized. What is the remedy? Either eminent artists that are sure to draw a house or fewer concerts.

Please bear with me a moment while I state in a simple manner our exact position: By the Treasurer's report you will see that it costs in round numbers about \$3 000 per year to run the Society. The income from our permanent fund is about \$1 400. Therefore we start each and every season with a known deficit of about \$1 600.



How shall we make up this deficit? Naturally by concerts. Now if we give, say, four concerts, a prudent Board of Government will estimate their cost by an average from the records of what they have cost in the past. This will be in the vicinity of \$8 500, at least. They must engage their artists early in order to get the best, so that before our first concert we have a liability of at least \$10 000. This year we started with a cash capital of \$177.57. All officers new to their positions and duties, but with a confidence born of inexperience we went straight ahead combating every obstacle as we came to it, and are not ashamed to render the account of our doings to you at this time.

Briefly it is this:—The two Messiah concerts and The Redemption made us money. The Arminius lost us nearly what the others made. The great blizzard was largely responsible for this. For four days, you will remember, the roads were well nigh impassable, and our patrons from out of town had no certainty that they could get home. Arminius too was a comparatively new work, and altho musically delightful, it will not be a *paying* investment for the Society until it is better known by the public.

We started, as I stated before, with \$177.57 in the treasury, have drawn the entire income fund, have spent all the receipts from concerts, have paid the bills for the season, and have on hand \$246.94.

In considering this season a success or a failure financially please bear in mind that this Board has fitted up and maintained an office; that the change of addresses and stationery cost considerable money; that the incidental expense outside of fixed charges has been much larger on account of the new Board.

Your Society this season has had an organist in Mr. H. G. Tucker. To him your Board are indebted for the many extra artists which you have heard at our concerts. His interest in the Society is such that he has given lavishly of his valuable time.

Your Board have tried to make the rehearsals interesting by the introduction of solo singers during the intermission, or as our late Conductor used to call it "artistic pause."

That there is renewed interest in the Society is evidenced by the large number of new fresh voices that have been added: Sopranos, 40; Contraltos, 21; Tenors, 9; Basses, 19; Total, 89.

Also it is a remarkable fact that in spite of the large loss of members at the beginning of the season the average attendance was 265, which is larger than last season.

Our dear old Conductor, Carl Zerrahn, retired this season at his own request. Who can measure the incalculable benefit of his

services to this Society? He really loved us, and the silent tear that stole down his cheek as I presented to him for you the ring bearing the seal of our affection for him was an eloquent evidence of it. May health, peace, and happiness attend him in his declining years.

Fellow members, — the future is before us. Tonight you elect a Board of Government to whom you entrust the responsibility of choosing a new Conductor. The success or failure of our Society depends largely upon that choice. There are ten applicants for the position already. You can help the Board by pledging loyalty to whomsoever they may select. Let the coming season be brilliant in results.

In accordance with a time honored custom, and as a result of my observations during the season, I recommend that the "sociable" be continued another season. No harm can possibly come from a better acquaintance each with the other.

I also recommend the giving of at least five (5) concerts the next season, and that they be standard Oratorios, to the end that we may possibly make a little money and save our income. We must not at present give any more works of new composers for "art's sake," and we have not the right to plunge this Society in debt, even should the performance be a grand success musically.

I cannot close this address without giving my testimony to the faithful performance of his duties of our Secretary, Mr. Dow. Since October 1st when we opened our office, he has been there every day save three, and those he spent in New York for the Society. The amount of work he has done is tremendous, and yet he always had time for a pleasant chat with any members, or others, that called on him. Mistakes of course have been made: that we freely acknowledge, but your Board of Government congratulates itself that it hands the affairs of the Society back at the close of this season in as good condition as it found them: that the Society is as large numerically; and that the interest is at least as great as when we commenced.

For myself, I thank you for your kind consideration, your many helpful hints and expressions of good will. Kindly allow me to echo the sentiments of Ex-President Browne, and say "Long live the Handel and Haydn Society!"





EDWARD P. BOYNTON

## EIGHTY-FOURTH SEASON.

MAY 23 1898 to MAY 22 1899.

At the annual meeting May 23 1898 the maximum number of votes cast for any office was 100. The officers elected were:—

*President*, EDWARD P. BOYNTON  
*Vice-President*, FREDERICK E. LONG  
*Secretary*, STEPHEN R. DOW  
*Treasurer*, GEORGE M. BROOKS  
*Librarian*, JOSEPH A. LEONARD

*Directors*, FREDERICK E. CHAPMAN, HOBART E. COUSENS, LEWIS B. GUYER, FRED E. KEAY, FRANK M. LEAVITT, WALTER C. MARTIN, JAMES W. MCCORMICK, CLINTON A. RICKER.

At a meeting of the board June 6 in addition to the usual business it was voted that the President appoint a voice committee of three, and the four superintendents of the chorus; that the President should be a member of all committees ex officio; that the voice committee examine all members of the chorus before the chorus tickets are given out; that regular meetings of the board be held Thursday evenings following the first Monday in each month.

It will be noticed that in appointing the various officers the board discarded the plan which the same men adopted in 1897 and thereby drove President Hagar, Vice-President Daniels, Secretary Stone, and Treasurer Daniell to resign.

At a meeting of the Board July 14 Reinhold L. Herman was elected director and the Secretary was instructed to cable him; but there is no record of any salary. On August 4 it was voted to accept the statue of Beethoven bequeathed by the late Charles C. Perkins. the Secretary to arrange for its temporary disposition.

In the *Transcript* of Oct. 15 1898 is the following from A. Parker Browne:

### “CAUSES MANY SMILES

“*To the Editor of the Transcript:*

“The communication in Monday's *Transcript* about the re-examination of the members of the Handel and Haydn chorus, with

a view to the retirement of the undesirable ones, would call for only favorable comment were it not that it heralded this action with a great flourish of trumpets as a new departure, and included the following slur on past officers:

“‘This contingency,’ meaning the presence in the chorus of worn-out voices, ‘has been noted with pain by the various governing boards of the society for several years . . . yet up to the present time none of these boards has had the courage to take a decisive stand.’ This causes a smile.

“If the writer of the article from which I have quoted were as conversant with the history of the society as one should be who writes about it, he would know that nine years ago there was a board that not only had the courage to take a decisive stand, but took it.

“In 1889 the Board of Government, after repeated efforts to that end, obtained from the society the necessary authority, which it never had before, and immediately acted upon it by ordering up for examination every member who had served as much as ten years in the chorus, and each year thereafter those who during that year came to ten years of service were treated in like manner.

“That action the board took in spite of the bitter opposition of many of the older members, of whom none were more bitter than certain members of the present board, which now takes to itself such credit for what it calls ‘a radical step.’

“The present writer, who advocated this reform for years before it was accomplished, would not conceal his gratification at this specimen of the ‘sincerest flattery, imitation,’ but he is not willing that he and his associates and supporters of years ago should be robbed of whatever little honor is due them, even to glorify these latter-day converts to the ‘weeding out process.’

A. P. B.”

In the Boston *Transcript* of Oct. 29 is the following: “Reinhold L. Herman . . . reached New York on Thursday . . . and was met . . . by Mr. Edward P. Boynton . . . and Mr. Stephen R. Dow . . . both of whom went over from here on Tuesday night last. . . . They all took the train from New York at midnight yesterday (Friday).”

At a meeting of the board Nov. 10 it was voted that it is the opinion of the board of government that it is detrimental to the best interests of the society to have the honorary (20 yrs’) members occupy seats in the chorus at rehearsals, and that the superintendents be instructed to request such members to take the seats provided for their convenience.

Rehearsals began Oct. 23 with Mr. Zerrahn as conductor. Mr. Herman came Oct. 30.

Mr. Herman was born in Germany in 1853. "He is a musician of wide repute in Europe and America alike, an able composer of both vocal and instrumental music, and an excellent director of chorus and orchestra." (*Advertiser*.) He was highly recommended by Mr. Zerrahn.

Sunday Dec. 25, 7.30 P. M., for the ninety-eighth time Messiah was performed with a chorus of 208 and an orchestra of 55, and on Dec. 26, at 8 P. M., with a chorus of 190 and an orchestra of 55, with Mr. Reinhold L. Herman as conductor and Mr. H. G. Tucker as organist. The solo singers were Mrs. Charlotte Maconda, Soprano; Mrs. Josephine S. Jacoby, Alto; Mr. George Hamlin, Tenor; and Mr. David Bispham, Bass.

"Mr. Reinhold L. Herman made his first appearance as the conductor of the venerable society and established himself immediately as one having authority. I say that Mr. Herman was the conductor. I make this statement from hearsay and from recollection of his photograph; for the conductor was not named on the program of last night as conductor, altho the name of Mr. Herman appeared in one of the varied and interesting advertisements as composer of certain songs. These advertisements, by the way, ranged from Bonbons and chocolates to 'The Old Homestead'; 'genuine facial massage' was encouraged, and right above an invitation to test ice creams and sherberts was the announcement that 'Mr. A. K. Virgil Clavier' proposes to lecture. 'Thrifty, thrifty, Horatio.' And then there was something to read during a too long-winded aria. . . . The chorus is smaller. (It might be still smaller with beneficial results). But the volume of tone was no less, the parts were better balanced, and the gain in expression was most noticeable. . . Mr. Herman's beat is firm, but it is not the rigid dictation of a martinet. He evidently knows what he wants. . . . His choice of tempi was for the most part fortunate. . . . It was delightful to hear 'All we like sheep' taken at the high rate of speed; and the sublime close of this chorus was all the more effective." (Philip Hale.) But the *Herald* says "The race-horse speed at which he took 'All we like sheep' was to be accepted with some reserve."

"On this occasion there was a chorus from which all the useless elements had been eliminated, a chorus which possessed all the enthusiasm of yore and considerably more technical excellence, an organization that had the ability to carry out its ideals and those

of its conductor. There were certain points of excellent augury in Mr. Herman's leadership; his beat was both decisive and expressive; he evidently knew what he wanted; the balance of parts was better than it has been for years; and the orchestral work was clearer and more definite than it has been at any recent Handel and Haydn concert; evidently a conductor worth having—a good addition to Boston's musical ranks." (Louis C. Elson.)

"So far as the solo singers were concerned, the feature was the singing of 'Rejoice Greatly' by Mrs. Maconda, and next to this was the alto and soprano air 'He shall feed his flock.' Mrs. Maconda took 'But thou didst not leave his soul in hell,' and 'I know that my Redeemer liveth' at too slow a pace. The melodic structure suffered thereby. And when will sopranos learn the true character of 'I know that my Redeemer liveth'? It is not a doleful air. It should be sung with decided movement; and I confess I should like to hear it with the cadenza that Catalani used to introduce 'in accordance with the custom in Handel's time.' So, too, I should like to hear 'Since by man' sung with full chorus, orchestra and organ, and not with the cheap effect of quartet and answering chorus. Mrs. Maconda has many admirable qualities as a singer, and her performance of 'Rejoice greatly' was most excellent, uncommonly effective.

"Mrs. Jacoby has a sumptuous voice and figure; a voice that suggests purple and velvet, and in 'He shall feed his flock' the sensuous charm of tone was irresistible. Alas, she skipped something like a measure in 'O thou that tellest,' an air that does not admit of ad libitum singing, and she dragged 'He was despised' beyond endurance. Her sense of rhythm is not well developed.

"Mr. Hamlin, a tenor of serious purpose and considerable agility, should also look to his rhythm. Last night his voice was too often in his throat.

"Mr. Bispham declaimed 'For behold darkness' with dignity, and in a manner which recalled his admirable work in opera during the first season that he visited us. He sang 'Why do the nations' with spirit. As a whole, however, he showed too plainly that either he was not in physical condition or that he is following false vocal gods." (Philip Hale.)

The work of the chorus is generally highly commended by the critics.

The same soloists appeared at the concert Dec. 26; and tho the chorus was smaller it is generally conceded that the second



concert was better than the first. For both concerts the house was nearly sold out. The Secretary's record does not give the length of the concert, but the *Home Journal* gives it as three hours.

"Of these singers Mr. Bispham was well known to the audience and Mme. Jacoby had already made a good impression in the Boston Symphony concerts of last season. Yet none of these singers seemed at their very best last night. Mr. Bispham who was regarded as the most celebrated of the list, sang with evident effort in a spasmodic and not always tuneful fashion. 'The people that walked in darkness' walked out of his register and the song was too low for him, and certain portions of 'Why do the Nations' had the same fault. . . . Mme. Jacoby is still the most beautiful of altos and an opera glass cannot fail to add to the charm of her music. Her voice is exquisitely even, and when greater emotional power is attained she should be found in the first rank of our oratorio singers. Altho Mrs. Maconda leaned to the opposite failing and sang 'But thou didst not leave His soul' at a rather mawkish pace, she deserved praise for her other numbers and won hearty applause at the end of each. Mr. Hamlin did reasonably effective work in 'Every Valley,' but was overweighted in 'Thou shalt break them.' The orchestra last night did the best work they have ever done in Boston in *The Messiah*; their important work stood out clear and beautiful, and we suppose that the praise for this ought to be divided between the conductor and themselves. Possibly the same division of laudation should be made as regards the chorus. There was less volume of tone than heretofore, but infinitely better ensemble; four voiced fugues never ran a two-legged (bass and soprano) course, but gave all their parts clearly and intelligibly. Possibly the most striking number of the evening, apart from the 'Hallelujah,' was 'All we like sheep,' which was taken at a brisk pace that made it very effective, for it was clear in spite of the tempo, but its majestic finale was not so perfect, the chorus not fully carrying out the intention of the conductor. . . . Altogether the Handel and Haydn Society has good cause to congratulate itself on the manner in which it has begun its 84th season; a good chorus, a zealous orchestra and an intelligent and musicianly conductor mean advancement all along the line." (Louis C. Elson.)

"Mr. Herman evidently knows what he wants and means to get it, has ideas of his own, and the ability to carry them out wherever he has full control. The orchestra, as it was good to see, recognized the hand of a conductor who meant business and would not be trifled with. The impudent carelessness, lazy indifference,

stupid blundering, and actual disobedience of which the players have been guilty so often and of which indeed some of them have been known to make their boasts, were gone, and close attention, obedience, and sensible performance characterized the symphonies and the accompaniments. The solos were, as such solos generally are, just so good that they ought to have been a great deal better." (Boston *Courier* Jan. 1 1899.)

Sunday Feb. 19 1899 the seven hundred and sixteenth concert, and the sixteenth performance of St. Paul was given with a chorus of 230, an orchestra of 59, with Mr. Herman as conductor, and Mr. Tucker as organist. The soloists were Miss Sara Anderson, Soprano; Miss Gertrude Edmands, Alto; Mr. H. Evan Williams, Tenor; Mr. Charles W. Clark, Mr. Stephen Townsend, and Mr. William R. Lane, Basses.

"Everything was planned for an ideal performance of St. Paul. Good soloists had been engaged, and the chorus was in best condition; but the best laid plans of men and oratorio managers 'gang aft agley.' The grip came down like a wolf on the fold, and Miss Ricker was obliged to substitute for Miss Edmands at a moment's notice; Miss Anderson was insecure because some malady was beginning to affect her vocal chords; Mr. Evan Williams was utterly incapacitated, but, as there was no substitute at hand, he managed to whisper his sentiments to the audience during the first part. In the second part matters went from bad to worse.

"The solo numbers are dealt out with much impartiality in this oratorio, and it is difficult to say which is the most effective, 'But the Lord is Mindful of His Own' for alto; 'Be Thou Faithful Unto Death' for tenor; 'Jerusalem, Thou That Killest the Phophets' for soprano; or 'Oh, God, Have Mercy' for bass, but probably the last two may be conceded the palm.

"In this case only these two remained intact, Miss Anderson singing 'Jerusalem, Thou That Killest' in a moderately successful manner, while Mr. C. W. Clark (who was in good voice) made a full success of 'Oh, God, Have Mercy,' with the exception of some exaggeration of emphasis in the second part. 'But the Lord' was clearly sung by Miss Ricker, who deserves credit for her hasty assumption of the alto part, the audience appreciating this fact, applauding heartily. 'Be Thou Faithful' was cut, and in the second part, when Mr. Williams' voice had totally collapsed, Mr. Stephen Townsend threw himself valiantly into the breach and assisted in some of the tenor work, altho built as a baritone. Of course, with such a hospital on hand, many concessions must be made, but

the chorus and the orchestra redeemed the matter valiantly. The placing of the orchestra at the back of the stage was a good step; the instruments were loud enough as it was, and when the chorus is used to the new position it will be a real advantage.

"Let the bigoted sneer at Mendelssohn as they will; the fact remains that when the oratorio composers are counted up (and the list can readily be counted upon the fingers) Mendelssohn comes next after Bach and Handel, for Haydn's 'Creation' has a most wofully genteel third part, and Beethoven's 'Mount of Olives' is unvocal to a degree. Of Mendelssohn's two oratorios *Elijah* is likely to remain the most popular, but *St. Paul* is much the truer religious work and far more definitely in the oratorio school. In this work one can trace the influence of Bach upon the young composer, who was 27 years old when he finished *St. Paul*; the loftiness of the chorals and the fugal vein of the overture and of many choruses present a modernized Bach far more vividly than the more dramatic scenes in *Elijah*.

"The employment of the theme of 'Sleepers Wake' in the overture gives a splendid introduction to the work, containing as it does the gist of the whole first part. The orchestra, which is doing better work under Mr. Herman than it has done in many years in the Handel and Haydn concerts, played this noble introduction with power and dignity. After this auspicious beginning the chorus made an equally good impression in 'Lord, Thou Alone Art God.' *St. Paul* is emphatically a singable oratorio; its highly developed counterpoint is never suffered to obscure the melodic structure and the capacity of the human voice is never forgotten by Mendelssohn, as it so often is by other German composers. 'Sleepers Wake' was brilliant and effective both in its vocal parts and in the thrilling trumpet fanfares which ring through its measures. One is always charmed with the Hellenic grace of the heathen chorus, 'Oh, Be Gracious, Ye Mortals,' and the flute obligato of this is quite effective. The composer has here attempted a touch of realism, for the flute was the religious instrument of ancient Rome very much as the organ is the chief instrument of the Christian religion. One may incline to the belief, however, that the Roman flutes were often a species of oboe or clarinet. The Chorus 'Rise Up, Arise and Shine' was given with good attention to its gradual working-up of a grand climax; Mendelssohn considered this number to be the finest of the first part. . . . Mr. Herman is certainly doing good work with his organization; there is now a shading and expression which we have not

hitherto found in the work of the Handel and Haydn chorus, which formerly relied too much upon mere volume of tone. . . . (Louis C. Elson.)

"The performance — that is, the performance of the first part, which lasted an hour and a half — was incomparably dull. The attack of the chorus was often slovenly, the volume of tone was often weak, and in the stirring finale of the first part confusion reigned, so that there was fear of actual disaster. Mr. Herman had placed the orchestra so that sopranos and altos were in front of it, and by the sides, and the 'cellos, wood wind, brass, and kettle drums were in the place formerly occupied by the tenors and basses. I am in doubt whether to attribute the raggedness, faint-heartedness and sluggishness to the new order of arrangement, or to the conductor, or to the grip that has been playing havoc with singers, both great and small. Certainly much of the dullness of the performance was directly the fault of Mr. Herman. I regret to say that he destroyed in large measure the good impression made by him at the last concert and he shook materially my faith in him as a conductor. His choice of tempi was not always fortunate. For the most part he was inclined to drag, as in the air and chorus 'I praise thee, O Lord my God'; occasionally he would quicken the pace until the chorus was in confusion, as in the finale. Nor do I blame chorus or orchestra for not responding quickly to his beat; for he made many unnecessary, futile, misleading gestures, and his beat was as generally undecided as it was firm and authoritative at *The Messiah*. I observed, and with surprise, that in marking three four time, three in the measure, he beat his second beat inward, in the old fashioned and now generally abandoned manner.

"Miss Anderson was a disappointment. The music is evidently out of the range of her working voice. Mr. Williams was in sad physical condition. Mr. Clarke has a fine voice, and he sang in manly fashion, but without dramatic effect or subtle suggestion. The feature of the first part was the singing of Miss Ricker. Her tones are of uncommon, true contralto quality, and she sang with genuine feeling, without the slightest taint of sentimentalism. She would have been still more effective if Mr. Herman had not pulled her back by changing her own admirably chosen tempo. There was a large and comparatively cool audience." . . . (Philip Hale.)

Sunday March 19 1899 the seven hundred and seventeenth concert, and the sixty-seventh performance by the society of Haydn's *Creation* was given with a chorus of 221, and an orchestra of 55; Mr. Herman was conductor, Mr. Tucker organist.

"The Creation was sung last night by the Handel and Haydn in Music Hall. The solo singers were Mrs. Genevieve Clark Wilson, Mr. Ben Davies, Mr. Joseph S. Baernstein. In the final quartet Mrs. Carl von Rydingsvärd of the chorus was added. It was a hundred years ago yesterday that Haydn's oratorio was first performed in public. The third part is hopelessly antiquated, and the 'graceful consort' and the 'spouse adored' are an indescribably boring couple; but on the other hand how fresh, how delightful is nearly all of the music that precedes. In this sophisticated age we do not take the zoological recitative with the naive interludes seriously, and the 'chaos' of Haydn is a genteel chaos, arousing not so deep consternation as that experienced by dwellers in Marlboro Street when they first heard of the petition of neighbors for electric cars. You do not expect 'chaos' in Haydn's music any more than in the Back Bay. A gentle perturbation—no more. The great moments are still great. 'Let there be light' still thrills, even after Wagner and Richard Strauss. The music of 'a new created world' is of inimitable fragrance. 'The heavens are telling' with its wonderful finale—wonderful in its apparent simplicity and irresistible effect—is still a masterpiece. Raphael's 'But when thy face' might have been written yesterday, so modern is its feeling. And on how many pages are there abundant proofs of Haydn's fertility of invention and felicity of expression!

"It is a pleasure to add that the performance was an improvement on that of St. Paul at the second concert of this series. Mr. Herman was less exuberant in gesture and he had firmer control of his forces. He was inclined to take the choruses at too fast a pace, and as a result there was occasionally a lack of clearness. Thus the last measures of 'Awake the Harp' were smeared, and in this chorus, as in others, the middle parts were not always distinct. The accompaniments were at least respectable, and there was effective solo instrumental work.

"Mrs. Wilson has a distinctively American soprano voice so far as quality is concerned. Her tones have that characteristic pungency that is almost shrillness, and yet these tones are not disagreeable. On the contrary, altho they are hardly ever colored, they assume a suavity when the occasion demands. Her voice is free and flexible; she sings with ease; she attacks bravura passages with well grounded confidence, and high sustained measures do not disconcert her or swerve her from the true pitch. Her voice is not heavy enough to be effective in such measures as the upward run ending in high C in 'The Marv'lous Work,' and last night that passage might as

well not have been in the score. She sang with understanding, she showed careful and sane training in mechanism and interpretation, and she often gave pleasure. I fear that Mr. Davies has passed the zenith of his fame. The inexorable years, etc. Last night he attacked his upper tones with too evident effort, and he seldom used the mezzo voice. He alternated between full tones and a piano that too often was without legato or true substance. But the routine facility, the native and acquired intelligence remain. Mr. Baernstein has voluminous voice and uncertain intonation. At times he sang effectively, and then his attack below the pitch and a certain dryness of tone forbade approval or enjoyment. I can not praise his reading — or rather spelling — of the famous sentence about the worm. The recitative is funny enough as it is; it needs no such deliberate exaggeration. Haydn had no thought of the dragon in 'Siegfried' when he wrote these measures. A large audience was liberal in applause. (Philip Hale.)

"Altho The Creation was performed privately in 1798, the first public performance of the work took place just a hundred years ago yesterday, on March 19 1799. Therefore there was a peculiar fitness in the performance of the oratorio yesterday evening in Music Hall by the society that has devoted so much of its time to Haydn's works. At the very first concert of the Handel and Haydn Society, given on Monday evening, Dec. 25 1815, 'In the Stone Chapel, in School Street' (King's Chapel) beginning at 6 o'clock, Part I. of the program consisted of 17 numbers from Haydn's Creation. At that concert the oratorio was given with a chorus of 90 men and 10 ladies, an orchestra of 10 pieces, and the organ. The price of each ticket was one dollar; and the total proceeds were \$533. It was the greatest concert in New England up to that time." (For an account of the concert see Vol. I. pp. 43-45.)

"In February 1819 the society gave the Creation entire for the first time in America. The Boston *Palladium* thus mentioned the fact:—"On Tuesday evening last the Handel and Haydn Society, in performing Haydn's Oratorio of the Creation, gave the public a very rich musical treat. It surpassed every preceding exhibition of that very persevering and useful society. The numerous and highly respectable auditory were universally and greatly delighted. The Oratorio of the Creation is the most finished, learned, and sublime work of the celebrated Haydn."

"It will be seen from the above quotations that in celebrating the centennial of the oratorio the Handel and Haydn Society were in some degree commemorating their own evolution, for next to The

Messiah no oratorio has been so closely interwoven with their history as *The Creation*, and their beginnings, their first triumphs, were associated with the latter work. But '*Autre temps, autre mœurs!*' Today we no longer fall down in adoration before a large chorus with an orchestra; we no longer 'will not particularize,' but on the contrary scan every part in detail, and rather cynically too. The oratorio itself has faded out sadly. Its two parts are still interesting, and they have an historical value too, for they afford the first example of systematic use of the orchestra in giving a series of tone-pictures in oratorio, an effect that Haydn undoubtedly borrowed from Gluck's use of orchestra in opera. It is still entertaining to watch the ocean 'rolling in foaming billows' on the violins, to note the 'dreary, wasteful hail' pour down in staccato string passages, to listen to the nightingale warble upon the flute, to hear the lion, 'cheerful roaring,' upon the contrabass, to follow the 'sinuous worm' as he creeps in the violoncellos, and all these zoological, ornithological, meteorological, and ichthyological points were not at all difficult for the orchestra to play.

"But when it comes to the third part it is quite another matter; when Adam and Eve begin to pay each other compliments with the politeness of a pair of Chesterfields, when Adam begins addressing his 'dear partner' and 'graceful consort' in a suave manner that convinces the auditor that he wore at least a pair of kid gloves before the fall, the modern concert-goer is moved to smiles instead of being thrilled with emotion. *The Creation* was an easy task for the society; the chorus, the orchestra, the soloists, were not at all over-weighted, and as a consequence the performance was as enjoyable as the content of the music would allow it to be. Haydn's remark, after working at this oratorio for two years, — 'I am long about it, for I want it to last a long time!' — seemed somewhat like gasconade after one had listened to the suavity of the third part; the work has not lasted a long time, and if any of the old oratorios are crumbling it is *The Creation*.

"The performance was the best that the Handel and Haydn has given us in a long time. Mr. Herman seems to be working out his own salvation very successfully and last night everything was under full control. The orchestra played with excellent ensemble, and some of the obligati, noticeably the flute-playing and the oboe-work, deserve especial mention. The placing of the orchestra in the centre of the vocal forces seemed to work well. The soloists were all in good health, a vivid contrast to the vocal hospital which was presented to the public in St. Paul. The soprano, Mrs.

Genevieve Clark Wilson, was commendably sure of her work; her voice is a light one, but so true in intonation, so flexible and expressive, that one can find only praise for her numbers. Her phrasing in 'With Verdure Clad' was artistic, and the thrills and embellishments of 'On Mighty Pens' were charmingly interpreted. Mr. Ben Davies, the tenor, was also in good voice, and sang 'In Native Worth' with much effect. In the preceding aria, 'In Splendor Bright,' he was prone to exaggerate the softer passages. Mr. Jos. S. Baernstein was the basso; while his tones were often very agreeable, he seems to have but a limited compass of really natural notes. In 'Rolling in Foaming Billows,' for example, he was obliged to avoid the high F, and yet the low G was weak and lifeless too. Spite of the fact that he made a very dangerous excursion to a deep D in one of his recitations, all his good tones lie in the upper middle register. He took occasional liberties with his part, but on the whole the impression he made was a favorable one. The chorus did excellent work throughout. 'Awake the Harp' was taken at too rapid a pace, so that the florid passages were impossible to give without blurring, but in 'The Heavens are Telling' (that chorus which Dr. Crotch said 'begins at the opera and ends at Vauxhall!') their work was splendidly effective, and the great double fugue which ends the second part, and ought to end the whole work — 'Achieved is the Glorious Work' — the chorus did the most artistic singing we have heard at these concerts in many a day. The sopranos here were quite clear on A in alt, and the balance of parts and general ensemble was inspiring. Altogether then it was a very worthy performance of a work which is getting a trifle old-fashioned and which needs to undergo a pruning process." (Louis C. Elson.)

Easter Sunday April 2 1899 at its seven hundred and eighteenth concert Schumann's *Paradise and the Peri* was given for the first time by the society, with a chorus of 237 and an orchestra of 61; Mr. Reinhold L. Herman was conductor, and Mr. H. G. Tucker organist.

"This is the first performance by the society of Schumann's cantata, which was composed in 1843, and was performed at the Gewandhaus, Leipsic, Dec. 4 1843, under the direction of Schumann. The libretto is selected and adapted from Moore's 'Lalla Rookh.' The story of the Peri seeking Heaven is entirely familiar, how she brought as the most precious gift of earth first the last drop of blood a man shed for freedom, then the last sigh of a life spent for love, and finally the first tear of repentance, which wins



for her happiness. The music is far more dramatic than usual in the cantata form, and in many numbers rises to Schumann's best coloring. Some few have been popular, as the adagio solo for the Peri, 'Sleep on, in visions of odor, oh rest,' and the opening chorus of the third part, for women's voices, 'Wreath ye the steps to great Allah's throne.' Mr. Herman conducted with good feeling and expression, reading the work in liberal fashion, and with entire recognition of the fact that it was Schumann who wrote it and not Wagner. He was obliged to coax along a chorus which was at times rather logy, and even to assist one or two of the soloists in the matter of staying with the orchestra. Tho there are not too many chorus numbers in the cantata, the work of the massed voices was good. The women's chorus especially, freed from the men, and when not required to sustain high notes, was delightfully light and fresh, and the attacks could be counted upon every time." (*Journal*.)

"It is one of the most difficult performances that has been given by the Handel and Haydn Society. . . . The choruses were given with splendid effect. The members of the Handel and Haydn showed plainly how thoroly they have been drilled. They caught the spirit of the concerted music exceedingly well, and there was a decided freshness and vigor in their voices that was very pleasant. The conductor, Mr. Reinhold L. Herman, had both the singers and the orchestra in excellent control, and he deserves high praise for the way he kept the great volume of sound in check and the thoro knowledge he displayed of the difficult time in many of the numbers." (*Herald*.)

The soloists were Mme. Lillian Nordica and Miss Fannie Hirsch, Sopranos; Mrs. Adele Laeis Baldwin, Alto; Mr. Whitney Mockridge, Tenor; Mr. Hugo Heinz, Bass.

"Mme. Nordica was in the best of voice last night, and her tones were as fresh, sweet, and clear as a silver bell. The soprano solos in the Peri are considered about as difficult as any music written, yet so easily did Mme. Nordica sing that one could hardly appreciate how severe a test was being made of her powers. In the great solo, 'Rejected,' she was simply magnificent, and the perfect roar of applause was not to be wondered at. She held her audience almost as in a spell, and their awakening was a burst of enthusiasm which fairly shook the walls. Nor were the other soloists to be found much below the soprano's standard. The alto, Mrs. Adele Laeis Baldwin, had a voice of fine, rich tone, and she sang most artistically. Much of the work in the Peri falls to the tenor. Mr. Whitney

Mockridge found the music well within the scope of his voice. He was dramatic and highly effective, and that too without any signs of exertion. The music that comes to the bass is rather thankless, but Mr. Hugo Heinz made all the best of it in a decidedly artistic manner. Miss Fannie Hirsch did her full share in her solos and in the concerted music. If one might judge from the expressions of approval heard at the end of the evening, the patrons of the Handel and Haydn were more than satisfied with their 718th concert, and they certainly had very good reason to be." (*Herald*.)

"The Handel and Haydn Society celebrated Easter in Music Hall last night with a performance of a Mahometan work, but, as music is above all creeds, one was not greatly shocked by the absence of the Bach or Handel religious subjects, and the presence of Schumann's *Paradise and the Peri*. The romantic spirit of Schumann is far greater than that of Thomas Moore, but it was no defect that Lalla Rookh should be a little weaker than its musical setting, for such a poem gives the composer his most fitting opportunities, the mission of music in such a case is to strengthen poetry; it is the poem which is entirely great in itself, which needs no added detail, which really handicaps the composer; *Paradise Lost* would be a harder subject to work in tones than this gentler topic. A more serious obstacle to the full interpretation of the Irishman's poem was the fact that Schumann had to treat it from a translated version and to make radical changes even in that, so that the lover of the poetry often misses the letter of the text. Moore would not recognize his own offspring, it has been so mal-treated. As regards the spirit of it too Schumann has taken the ethereal and reduced it to the human; he has made a beautiful, sensuous, and oriental picture, but the abode of Allah and the disconsolate Peri are removed from fairy realms and become mortal in character. The oratorio idea is however still retained in this Mahometan subject; the narrator is there, but thinly disguised, to link together the more dramatic parts of the story by recitative effect, only here we have a more melodic treatment than would be accorded by a Bach or a Handel, and the narrative is not told by a single voice but is carried among all the parts, being by turns soprano, alto, tenor, and bass. The work is heavily laden with East Indian incense, it is locally colored in a marvellous manner, and it has the merit of leading to a magnificent climax. The weak spot of the concert was the quartet of soloists, who were hopelessly inadequate to cope with Schumann. We have not the slightest intention of demanding an operatic standard such as we have become accustomed to during the past week, but when

we state that Miss Hirsch was strong only in her upper notes, that Mrs. Baldwin was tremulous and throaty in the alto part, that the tenor part was altogether too low for Mr. Mockridge, who consequently became quite inaudible, and that Mr. Heinz not only sang as if he were feeling his way through a labyrinth but made some very unexpected variations on Schumann's music, it will be seen that something was left to be desired! One might demand a little more of the orchestra also in the picturesque effects which Schumann has used so freely in this work; both in aberrations of tempo and in matters of shading there were some faults to condone. But here fault-finding may well cease. The precision and brilliancy of the chorus was a pleasant surprise, the finale of the first part being inspiring in its loftiness, and the chorus of houris at the beginning of the third part was dainty and charming. Madame Nordica, altho not in very best form, was still sufficiently artistic to dwarf her surroundings. Only in the final number, which she closed with a ringing C in alt, was she somewhat erratic in tempo and phrasing. Her rich tones in lower register found ample employment in the broad melodies of the Peri. Her higher tones showed traces of effort. But even with this exception her singing was something to praise and to take delight in. We were sorry to have one of the finest points of the entire work, the conversion of the outcast, utterly ruined by the weak solo work, but even after all the faults are noted, the society is to be congratulated upon its own work and upon the brilliancy of its principal singers." (Louis C. Elson.)

May 15 at 7 P. M. at a meeting of the board it was "Voted to authorize the Treasurer to borrow for the society a sum not exceeding \$2 000." The special meeting May 15, preliminary to the annual meeting, with President Boynton in the chair was not remarkably harmonious. After considerable bickering as to the legality of the meeting, Secretary Dow as reported in the *Boston Journal* of May 16th said: "'I want to talk about the business side of the society.' Out in the dressing-room of the 'Pop' Orchestra the French horns were having their trial spin for the evening concert and the Secretary's speech went on to a melancholy 'prooting' as the kinks were shaken out of the brass. 'With the present ideas followed out,' said Mr. Dow, 'the society is assured of financial loss at the end of the concert season. We pay more for concerts now than any other society that I know of. We have the Symphony Orchestra, expensive soloists—Mme. Nordica at Easter cost the society \$1 000—and we have expensive advertising.

“ ‘Now the public wants artists and does not care for either great works, Symphony Orchestra or a good chorus. The Creation had a very poor sale; the two Messiah performances were the only ones this season that paid. The deficit will be about \$2 500. St. Paul was a financial, possibly also an artistic failure. The season ticket holders at present donate only one-quarter of our expenses; it used to be a greater proportion. This year we had larger expenses than usual. We have no associate membership, and the society’s name, the name of the work, the orchestra, and the chorus, will no longer draw the public. When Nordica was announced every buyer of tickets wanted to be assured before giving up his money that she would sing. And if this was so this year in Music Hall, what will it be when we move, as we shall be obliged to do? And where shall we go? The new Music Hall has no small rehearsal hall, and when I asked Col. Higginson where we should rehearse and when, he said in the large hall when it was not being otherwise used. The design of the new hall provides us with a room for a library. All these things the new board of government must consider. I think the society with its present ideas simply cannot be run. We must sell out the hall at each concert to make the concerts pay for themselves. What the remedy may be I do not pretend to suggest, tho suggestions have been plenty enough. It has been suggested that we dispense with the Symphony, and that we reform the advertising, which has been done in street cars for the sake of novelty with varying success. We are not alone in having a very hard year; the opera has been in Boston five weeks this winter, and has taken much money out of the city. The recitals which have been so frequent have not paid; the first Sauer recital was the only one of the twenty or so in Music Hall that paid.’ ”

“The President — ‘These are indigo remarks. I believe we’ve had a hard winter; the weather has been against us; we’ve had a new conductor; the chorus has been smaller, tho more enthusiastic. But we’ve lived through hard times before, and shall, I think, for many years to come. Let us proceed to nominate officers.’ ”

Mr. Edward P. Boynton was then nominated by acclamation as candidate for President, and Mr. Frederick E. Long for Vice-president. When Secretary Dow was presented as candidate for Secretary, Mr. Fred E. Keay objected “to a secretary who talked so discouragingly regarding the affairs of the society and could bring forward no helpful or encouraging suggestion, but advertised the society as a dead one.” Mr. Keay wanted “a live man as Secretary, who thought there was some hope for it in the future.”

Mr. Dow then nominated Mr. Keay as a rival candidate. Mr. Keay at once declined. Mr. Dow was then nominated as candidate for Secretary, Mr. George M. Brooks and Isaac W. Risdon for Treasurer, Mr. Joseph A. Leonard for Librarian. For Directors, John D. Andrews, Frederick E. Chapman, Hobart E. Cousens, William N. Eustis, Lewis B. Guyer, Frank M. Leavitt, Walter C. Martin, James McCormick, Harlan F. Newton, Clinton A. Ricker, Oliver E. Simmons, Howard T. Weeks. Mr. Dow suggested the name of Mr. Keay, but Mr. Keay promptly declined.

May 22 1899 the annual meeting was held in Bumstead Hall. President Boynton was in the chair. After the usual preliminaries the President read his report, which, tho the society did not vote to have it printed, is hereby printed as part of the history of the society. As the annual addresses of the Presidents have for fifty years been printed, it would not be right to allow President Boynton, as Gen. Andrew Jackson said when he left the office of President, to go thus into "retireacy and previrement."

*To the Members of the Handel and Haydn Society:*

Immediately after the Annual Meeting of the Society held May 23rd 1898 your board of government organized, the numerous committees were appointed, and members settled down to a season of hard work. The great question to consider first was that of a new conductor. There were many applicants for the position, both at home and abroad, and each one was carefully looked up, and his especial fitness thoughtfully considered. Curiously enough the name of Mr. Herman came to us from two distinct sources, if my memory serves me rightly, within ten days of each other. Mr. Zerrahn was in Germany, and to him we wrote asking him to look up Mr. Herman and report. Meanwhile we hunted his record in New York and found it to be excellent. In due time came letters from Mr. Zerrahn giving particulars and general impressions of the man, with the result that Mr. Herman was engaged as conductor for the season. Mr. Herman worked hard and faithfully, and not for years has the Society shown such interest in its work as the past season. Owing to professional engagements abroad Mr. Herman began with us nearly a month later than usual. Meantime the chorus examinations had been held, as well as those of new members. Your board of government felt that the time had come when the standard of the chorus should be raised if we were to hold our own with similar organizations, and to this end they voted to reexamine the whole chorus. The question arose as to whether this should be done by a

professional man or by the voice committee, and it was decided as fairest to the members that the voice committee should do it. If they were to judge new members, it seemed no more than right that they should judge the old members as well. The voice committee knew full well that they had a difficult task before them, and they would gladly have welcomed any honorable way out of the storm of criticism and abuse by some of the unsuccessful members which their decisions called forth. That they, as a Committee, were fair and impartial I think none can deny. Many members of the chorus did not appear before them.

Our chorus this season was composed of 197 old members and 86 new members, total 283. We had thirty-two rehearsals. Our first concert was the Messiah, and it is a pleasure to record that our new conductor, Mr. Herman, was given a hearty and cordial reception. The Soloists were Mme. Maconda, Mme. Jacoby, Mr. Hamlin, Mr. Bispham. For once the critics were satisfied. The soloists seemed to enter into their work with enthusiasm and all were in good voice, save Mr. Bispham, who was suffering from la grippe.

In February came the St. Paul. The Soloists were Miss Anderson, Miss Edmands, Miss Ricker, Mr. Williams, Mr. Clark, Mr. Townsend, Mr. Lane. This was, taken altogether, a most unfortunate performance. To begin with Mr. Herman was a very sick man and expressed himself as doubtful if he could carry the program through. With determination to do or die he started in, and by will power alone succeeded in keeping on his feet. La grippe had its hold on Mr. Williams and Miss Edmands. Miss Anderson, who did finely at rehearsal, got wheezed up before evening so that she was not at her best. Mr. Clark, who once before saved us in an emergency, was in good voice and sang with "the spirit and understanding." Miss Ricker sang the Aria "But the Lord" for Miss Edmands, and beautifully too she did it. We must not forget to mention the sudden transformation of Mr. Stephen Townsend from Baritone to a full-fledged Tenor. The scene in the artists' room at intermission was one never to be forgotten. Mr. Williams "gave it up" and announced that he could not sing "Be thou faithful"; so that was cut out. Then our conductor, so sick he could hardly hold his head up,—with the assistance of our Secretary proceeded to chop the second part to pieces and favor Mr. Williams and Miss Edmands all possible. Mr. Townsend did well for us, and I trust it will not be forgotten in future performances. At this concert the orchestra was placed at the back of the stage. I fancy this was not exactly to their liking, but to my mind it was a great improvement.

In closing the review of this performance I quote from the *Advertiser*, — “For the sudden illness of the Soloists no one can be held responsible, and apart from the defects in the solos the performance was commendable.”

In March came the Creation, and the Soloists were Mrs. Genevieve Wilson, Soprano; Mr. Ben Davies, Tenor; Mr. J. S. Baernstein, Bass. Mrs. Wilson came to us from the West and fully sustained the good reports we had heard of her. Mr. Davies, altho not singing as easily as when last we heard him, is still a master of the vocal art. Mr. Baernstein was another new comer, and he gave every evidence of a sincere and careful singer. Boston will not soon forget his treatment of the “sinuous worm.” The chorus sang with spirit and altho the tempi were at times rapid followed the conductor with a precision that was remarkable.

At Easter we departed from our traditions a bit, and gave Schumann's Paradise and the Peri. This work was entirely new to us, and in it Mr. Herman was less hampered, having nothing to undo. Permit me to quote again from one of the critics: “It is pleasant to be able to say that so far as the chorus is concerned, the results justified the attempt to give the difficult and highly poetic work. We do not remember to have heard such delicacy and variety of shading in any earlier singing of the Society.” The star Soloist of the evening was Nordica, who was in good voice and sang magnificently. The assisting artists were Miss Hirsch, Mrs. Baldwin, Mr. Mockridge, Mr. Hugo Heinz. Miss Hirsch suffered some, as was to be expected, in comparison with Nordica; still in the quartettes she did her full part. Mrs. Baldwin, as usual, sang effectively and well. Of the gentlemen I can only confess to sore disappointment. Mr. Mockridge evidently had relied upon his ability to read the music at sight and found too late that he was not prepared. He stumbled through it and made a sorry spectacle of himself, and damaged a heretofore good reputation as an artist. Of Mr. Heinz forgive me if I say nothing. He simply was a mistake, and probably will not happen again.

This concert closed a very busy season, and perhaps a few observations may not be out of place. This board of government stood for progress. To get the Handel and Haydn Society out of its rut has been its chief ambition. Our chorus membership must be the backbone of the Society. What we want and need is active, interested, working members, who can agree on a certain policy and see it carried out. To this end your board has reorganized the chorus. The retirement of Mr. Zerrahn brought us face to face

with another vital question, — that of conductor. We feel satisfied that in Mr. Herman we have found the right man. We changed the seating arrangements of the chorus on the stage at rehearsals and concerts. These three innovations we thought quite enough for one season. There were many more discussed and left for future consideration.

As you will notice by the Treasurer's report our season was not financially successful. Some of the reasons for the deficit were mentioned by the Secretary at the special meeting of Monday last. The business management of this Society is difficult and intricate. In our Secretary we have a man of rare business ability, and he has been most faithful to the interests of the Society.

In closing I make one more plea for harmony. We have, I am sorry to say, a few members who are eternally and forever against the doings of your board of government. They spread false reports, button-hole members, send out anonymous communications, give out false statements to the press, and altogether deal in under-handed methods. To those members we would say in all kindness, make your criticisms as honest members should during the season to the board of government, and not try to undermine the whole society by actions unworthy members of any society.

EDWARD P. BOYNTON, President.

After some rather inflammatory discussion the election of officers followed. Mr. William F. Bradbury was nominated to run against Mr. Edward P. Boynton, but Mr. Bradbury at once withdrew in favor of Mr. George F. Daniels. Of 99 votes Mr. Boynton had 46, and Mr. Daniels 48, (the rest scattering). On the second ballot of 103 votes Mr. Boynton had 44, and Mr. Daniels 56 and was elected. For Vice-President of 97 votes Mr. Bradbury had 48, and Mr. Frederick E. Long had 49 and was elected. For Secretary of 104 votes Mr. Dow had 48, and Mr. Thomas Hooper 56 and was elected. For Treasurer of 102 votes Mr. Isaac W. Risdon had 50, and Mr. George M. Brooks 52 and was elected. For Librarian of 96 votes Mr. Hobart E. Cousens had 40, and Mr. Joseph A. Leonard 56 and was elected. For Directors 47 votes were necessary for election and the following were elected: John D. Andrews 59, William N. Eustis 59, Lewis B. Guyer 49, Fred E. Keay 50, Frank M. Leavitt 48, George H. Munroe 52, Clinton A. Ricker 60, Howard T. Weeks 56. Mr. Brooks declined to serve as Treasurer; and on another ballot for Treasurer Mr. Brooks had 2 votes, Mr. Risdon 31, and Mr. M. Grant Daniel 47 and was elected.



The market value of the Permanent Fund May 1898 was.....	\$36 640.43
And May 28 1899.....	40 909.68
An increase of.....	\$4 269.25

## FINANCIAL RECORD FOR 1898-99.

Miscellaneous expenses .....	\$3 141.08
Miscellaneous receipts .....	158.92
Balance .....	\$2 982.16
Amount paid the conductor, the organist, the doorkeeper, for the care of books, and the rent of Bumstead Hall.....	\$2 028.52
For other miscellaneous expenses.....	\$953.64

The \$2 028.52 is added to the direct cost of each concert in proportion to the number of rehearsals given to each; viz.

$\frac{7\ 5.6}{64}$  (or  $\frac{47}{384}$ ) to each Messiah,  $\frac{9\ 5.6}{32}$  (or  $\frac{59}{192}$ ) to St. Paul,

$\frac{6\ 1.3}{32}$  (or  $\frac{19}{96}$ ) to Creation,  $\frac{8}{32}$  (or  $\frac{1}{4}$ ) to Paradise and

the Peri; and  $\frac{1}{6}$  of the \$953.64 to each concert.

These awkward fractions come from the fact that at the rehearsal of Nov. 27 the Messiah, St. Paul, and Creation were given to the chorus, altho on account of a blizzard there were only twenty-one present.

Messiah, Dec. 25 1898.....	\$2 916.55—(\$1 907.57+\$439.01)=+	\$569.96
Messiah, Dec. 26 1898.....	\$2 491.55—(\$1 896.45+\$439.01)=+	\$156.09
St. Paul, Feb. 19 1899.....	\$2 019.63—(\$2 390.31+\$814.07)=—	\$1 184.75
Creation, Mar. 19 1899.....	\$1 928.68—(\$2 324.00+\$592.21)=—	\$987.53
Paradise and the Peri } April 2, 1899..	\$2 640.70—(\$3 520.07+\$697.86)=—	\$1 577.23

Loss for the year.....\$726.05—\$3 749.51, or \$3 023.46

Cash on hand May 23 1898.....	\$ 246.94
Drawn from the Permanent Fund .....	\$1 437.19
Borrowed of Stephen R. Dow.....	\$1 500.00
	<u>\$3 184.13</u>

Balance on hand May 28 1899..... \$160.67

May 1898 the board drew the entire income from the Permanent Fund .....	\$1 586.85
And also May 1899 .....	\$1 437.19
Borrowed from Stephen R. Dow.....	\$1 500.00
Left unpaid bills .....	\$41.15
	<u>\$4 565.19</u>

Of this invested in scores and orchestral parts of Paradise and the Peri .....	\$295.68
	<u>\$4 269.51</u>

There ought to be added to this the rent of the rooms in Music Hall minus the sub-letting and receipts from the sale of the furniture.....	\$117.50
Spent 1897 to 1899 above the income from the concerts	\$4 387.01

One of the heaviest expenses of the two years came from the hiring of the rooms in Music Hall and of the piano (\$128); in the purchase of furniture (\$270) for the rooms.

This amounted for the two years 1897-1898 less the receipts to .....	\$207.33
and for 1898-1899 to.....	<u>\$526.00</u>
	\$733.33
Adding the rent less income up to Sept. 1899.....	<u>\$117.50</u>
Cost of the two rooms in the two years .....	\$850.83

## EIGHTY-FIFTH SEASON.

May 22 1899 to May 28 1900.

At the annual meeting May 22 1899 Mr. Thomas Hooper was elected Secretary; but at the meeting of the board May 29 a letter was received from Mr. Hooper declining the office. It was voted that the President with two of the board whom he should name should wait upon Mr. Dow and ascertain if he would consent to be a candidate for Secretary and to assure him that if elected he would have the support of a majority of the board. The President named Messrs. Leavitt and Long as the other two members of the committee. It was voted that the President call a special meeting of the society at his convenience for the election of a Secretary.

Wednesday June 14 1899. A special meeting of the Handel and Haydn Society was held in Wesleyan Hall at 7.30 P. M. to elect a Secretary to fill the vacancy made by the declination of Mr. Thomas Hooper who was elected to that position at the annual meeting. President George F. Daniels presided. After the usual preliminaries Mr. Fred E. Keay was chosen Secretary pro-tem. Mr. Hooper's letter of declination was read, and Mr. Hooper nominated Mr. Stephen R. Dow as a candidate. Messrs. Isaac W. Risdon and William F. Bradbury were also nominated. On the first ballot Mr. Dow had 33 votes, Mr. Risdon 20, Mr. Bradbury 15, and there was no choice. Mr. Risdon withdrew his name, and on the second ballot Mr. Bradbury had 36 votes, Mr. Dow 35, Mr. Risdon 1. On the third ballot Mr. Bradbury had 36 votes, Mr. Dow 34, Mr. Risdon 1, and Mr. Bradbury was elected. Mr. Dow moved that the election be made unanimous, which was done.

From the *Boston Journal* of June 15: "William F. Bradbury is the new Secretary of the Handel and Haydn Society. He was elected last night at the special meeting called for the purpose in Wesleyan Hall, on Bromfield Street. There was no friction to speak of — something that is getting to be unusual at the meetings of this organization — as it required only three ballots to fill the

office. There were three candidates in the field: William F. Bradbury, who belonged to the faction that favored Lang as conductor; Stephen Dow, who had held the office for the two years previous to the last annual meeting; and Isaac W. Risdon, who had been dropped from the Boynton-Dow ticket as candidate for Treasurer at the annual meeting. Altho these schisms are supposed to be all closed, they are really the basis of most of the little differences that rise at the meetings of the present time. They were quite apparent in the balloting of last night. For instance, on the first ballot Bradbury had 15, Dow 33, and Risdon 20. Sixty-eight votes were cast, and 35 were necessary for a choice. The chances are that it would have gone on this way for sometime had not Mr. Risdon, after thanking his friends for coming out on such a warm night, requested that those who voted for him cast their ballots in favor of Mr. Bradbury. Seventy votes were cast in the second balloting, which resulted: Bradbury, 35; Dow, 34, and Risdon 1. Thirty-six votes were necessary for a choice, so the second ballot was also worthless. In the third balloting 70 votes were turned in, with the result that Bradbury got the necessary 36, while Dow received the same 34. There was great applauding by the 36, after which on motion of Mr. Dow the election was made unanimous. Mr. Bradbury said in accepting the office that he knew it was an onerous position and that he would do all in his power to conduct things harmoniously and economically. President Daniels closed the meeting by reviewing the society's history, which, he said, showed that the organization was subject to the same ups and downs that characterize all other business enterprises. He hoped that the members would come together on the first Sunday of October with great enthusiasm and zeal to maintain the prestige of the society."

The board for the year 1899-1900 was as follows:

*President*, GEORGE F. DANIELS

*Vice-President*, FREDERIC E. LONG

*Secretary*, WILLIAM F. BRADBURY

*Treasurer*, M. GRANT DANIELL

*Librarian*, JOSEPH A. LEONARD

*Directors*, JOHN D. ANDREWS, WILLIAM N. EUSTIS, LEWIS B. GUYER, FRED E. KEAY, FRANK M. LEAVITT, GEORGE H. MUNROE, CLINTON A. RICKER, HOWARD T. WEEKS.

June 28 the Board met at the rooms in Music Hall with all except Mr. Leonard present. The votes customary previous to

May 1897 were passed. The renting of the rooms Nos. 14 and 15 in Music Hall, the hiring of the piano, and the moving of the Beethoven Statue were left to the executive committee with full power. Mr. Reinhold L. Herman by a vote of ten to two for George W. Chadwick was elected conductor for the ensuing year at a salary of \$1 000. On motion of one who had voted for Mr. Chadwick the choice of Mr. Herman was made unanimous. Mr. H. G. Tucker was elected organist and pianist at a salary of \$300. It was voted to give the Messiah Sunday evening Dec. 24 and Monday evening Dec. 25 in Music Hall, Judas Maccabaeus Sunday evening Feb. 25 in Music Hall, and Elijah near Easter in a place to be decided thereafter; that the soloists for the two Messiah concerts should not be the same.

The executive committee lost no time in authorizing the Secretary to get the lease of the rooms, which was to end Sept. 1, canceled as soon as possible, and sell such of the furniture as was not needed by the society. Mr. Cotting, the lessor, could not be induced to cancel the lease, but the Secretary immediately returned the piano to the owner, moved to his home in Cambridge such of the furniture as was needed, and sold the rest as best he could, receiving therefor \$33. One room had been sub-let to a musician for instrumental practice and teaching for which was received \$17.

July 28 1899 the famous bronze statue of Beethoven which for many years had stood on the platform in Music Hall was moved to the Boston Public Library at an expense of \$100. The statue was made by one of America's foremost sculptors, Thomas Crawford, who designed the famous bronze doors in the capitol at Washington. This statue Mr. Charles C. Perkins, who was one of the original owners of Music Hall, bought and presented to Music Hall soon after the great organ was put in place in 1863. As Music Hall had been sold and as the old Music Hall association had dissolved, the statue had become the property of the Handel and Haydn Society. The society wanted to place it opposite the statue of Sir Harry Vane, but as that would require about \$500 for a pedestal to match in artistic value that of the Vane statue, they accepted the next best place, one of the niches in the main corridor. Here it remained until March 1903 when at the request of the President of the New England Conservatory of Music it was loaned to that institution and now stands upon a beautiful marble pedestal in the vestibule of their building on Huntington Avenue.

Sept. 1 a meeting of the board was held at the house of the Secretary, 369 Harvard St. Cambridge, at which all were present except Messrs. Daniell and Munroe. As notice had been given that the society could have Music Hall for the April concert, it was voted to give *Elijah* in Music Hall at Easter. A letter was received from Mr. H. G. Tucker agreeing to pay the Society \$250 for its services, use of vocal and orchestral parts, and full score in a performance of the *Messiah* at the People's Temple sometime in January or the early part of February 1900. This offer was accepted. As Mr. Herman had declined the conductorship, an informal ballot was taken for conductor. Mr. George W. Chadwick had three votes and Mr. Emil Mollenhauer eight. It was then voted unanimously to elect Mr. Mollenhauer at a salary of \$750.

From the *Globe* of Sept. 3: "Mr. Emil Mollenhauer was born in Brooklyn, N. Y., Aug. 4 1855, and was educated in the public schools of that city. His father, Frederick Mollenhauer, a native of Erfurt, Ger., a violinist of marked ability, and his father's brother, Edward, were members of Julien's orchestra, which made a tour of this country about 1853, appearing in all the principal cities. Young Mollenhauer was a musical prodigy, appearing at old Niblo's garden in New York, Feb. 8 1864, when only eight and a half years old. A little later he became a member of the orchestra at Booth's theatre in New York, his uncle Edward being leader, and played all through the famous run of '*Rip Van Winkle*,' when that play was brought out by Joe Jefferson, holding the boards for six months. He remained with the orchestra at Booth's several years. When about sixteen he joined Theodore Thomas' orchestra at Central park garden as one of the first violins, remaining with the famous conductor seven or eight years. Next he played with Dr. Damrosch's orchestra, assisting in the first production of Berlioz' '*Damnation of Faust*' in this country, when the work was brought out in New York city. While with Dr. Damrosch his talent as pianist was afforded scope, and he frequently acted as accompanist.

"Leaving New York Mr. Mollenhauer turned toward Boston, and became a member of the orchestra at the old Bijou opera house, then under the management of Ed Hastings. In the first season of Mr. Gericke's conductorship of the Boston symphony orchestra he joined that body of musicians, remaining four years with the first violins. Mr. Mollenhauer next accepted the conductorship of the Germania and the Boston Festival Orchestras. The latter organization toured the country every year, and Mr. Mollenhauer had the responsibility of leading a body of players assisting operatic





EMIL MOLLENIHAUER



stars and oratorio singers of the first order, including Mmes. Calve, Melba, Nordica, Gadschi, Klafsky, Messrs. Campanari, Plançon, Ben Davies, Ffrangcon Davies, and such eminent instrumentalists as Franz Rummel, Joseffy, Ysaye, and Henri Marteau.

"Mr. Mollenhauer, who is at present conductor of the city concerts given by the municipal band, is no stranger to music-loving Bostonians in this capacity, inasmuch as in previous seasons he wielded the baton when the contracts were awarded the Germania band, which made a reputation for itself by the high order of programs presented. Last winter Mr. Mollenhauer shared the honor of conducting the city concerts in Music hall with Mr. John Mullaly. He made such a splendid record that when the music commission was looking for some one to preside over the present series it decided to give him control. Besides attending to all his other duties Mr. Mollenhauer for the past five years has been conductor of the New Bedford and Newburyport choral societies, bringing these organizations to a high standard of development."

The rehearsals began in Bumstead Hall Sunday evening Oct. 1 with an introduction of the new conductor, Mr. Emil Mollenhauer, by Pres. Daniels who among other things said that "he was sorry that the society could promise nothing more ambitious this year than the familiar oratorios but it is the first duty of the society to get out of debt and this, it is believed, it will be possible to do with the program as arranged." Mr. Mollenhauer gracefully acknowledged the introduction with a courteous bow, and immediately gave out to be sung the first chorus in Judas Maccabaeus "Mourn, ye afflicted children, mourn," presumably without any intention of suggesting the debt mentioned by the President or the "indigo speech" of Ex-Secretary Dow at the annual meeting.

Early in October the City of Boston was planning a reception to Admiral George Dewey. President Daniels wrote the following letter to Mayor Josiah Quincy, offering the services of the Handel and Haydn Society on that occasion: "I desire to offer to the committee appointed to make preparations for the reception of Admiral Dewey the services of the Handel and Haydn Society. Should there be a public reception or any occasion where vocal music would be a desired adjunct, we should be pleased to furnish it. Our society has had the good fortune to assist at many public occasions, among which I mention the following:

1826, Aug. 2 — At services in Faneuil Hall commemorating deaths of Adams and Jefferson.

- 1830, Sept. 17 — At celebration in Old South Church of 200th anniversary of 1st settlement of Boston.
- 1833, June 23 — In aid of completion of Bunker Hill monument.
- 1852, Nov. 30 — At services in Faneuil Hall commemorating death of Webster.
- 1859, Feb. 22 — At Music Hall in celebration of the birth of Washington.
- 1861, April 27. — 1862, March 1 — Two concerts in aid of the N. E. sanitary commission fund.
- 1862, Oct. 25 — Concert for benefit of 41st regiment.
- 1867, Nov. 26 — At memorial services in honor of John A. Andrew.
- 1871, Oct. 20 — At concert in aid of Chicago sufferers.
- 1871, Dec. 10 — At concert in honor of Grand Duke Alexis of Russia.
- 1882, May 27 — At concert in aid of oppressed Jews fleeing from Russia.

We have always been glad to assist on every occasion of public interest, and shall consider it a high honor to add our voices to the rejoicing of our city at the return of the hero of Manila."

The services of the society were accepted by Mayor Quincy and at a meeting of the board held during the rehearsal of Oct. 8 arrangements for this and for a smaller chorus to sing at a dinner to be given by the city to Admiral Dewey were left in the hands of the executive committee. Oct. 14 some two hundred and sixty (260) of the chorus with Mr. Mollenhauer as conductor and Mr. Tucker as pianist assembled on a raised platform in front of the Boston City Hall, and, as Admiral Dewey ascended the steps sang the chorus from Judas Maccabaeus "See the Conquering Hero Comes," and at the close of the exercises the following:

" O Father whose almighty power  
The Heavens and earth and seas adore,  
The hearts of Judah, Thy delight,  
In one defenceless band unite;  
And grant a leader bold and brave,  
Born to conquer, born to save."

As the Admiral was leaving the stand America was sung.

At a meeting of the board Oct. 30th at the house of Secretary Bradbury in Cambridge the President was authorized to expend not over \$35 for a pedestal for the Beethoven statue which had been moved to the Public Library. An offer of Mr. W. O. Perkins





HIRAM G. TUCKER

to deliver without any expense to the society a lecture on Handel illustrated by soloists was accepted. Voted that members of the chorus who did not appear last year before the voice committee must be examined this year before receiving their chorus tickets.

At the rehearsal of Sunday Nov. 19 in memory of Mr. George H. Chickering who died Nov. 17 the President gave an account of the relation of the Chickering family to the Handel and Haydn Society, and the chorus sang "O Happy and Blest Are They" from Mendelssohn's St. Paul. Mr. Chickering's father, Jonas Chickering, joined the Handel and Haydn Society in 1818, and was its President from 1843 to 1850; Jonas Chickering's son Charles F. was President from 1856 to 1858, and a second son Thomas E. from 1858 to 1861; the third son George H. joined in 1857, was director 1857 to 1859, Librarian from 1859 to 1871, Vice-President from 1871 to 1887, and President from 1887 to 1888, when he declined re-election. Thus for thirteen (not forty as stated on page 493 of Vol. I.) of the first seventy-three years of the existence of the society the presidency had been held in the Chickering family.

Sunday Dec. 24 1899 at the seven hundred and twentieth concert Messiah for the one hundredth time was given with Mr. Emil Mollenhauer as conductor, Mr. H. G. Tucker as organist, a chorus of 222 and an orchestra of 49; and on Dec. 25 with a chorus of 211 and an orchestra of 49.

To print the programs for these two Messiah concerts the Secretary applied to Caustic & Claflin of Cambridge, and then knowing that Alfred Mudge and Son had the electro plates and for years had done the printing for the society he also applied to them and received the following letters:

CAUSTIC & CLAFLIN

PRINTERS

CAMBRIDGE, MASS., Oct. 2 1899.

*Mr. Bradbury, Secretary Handel and Haydn Society:*

Dear Sir:—We will print 6 000 programs, 8-page, quality of paper as sample submitted, making necessary changes in date, etc., from Sunday to Monday evening, for \$36.00. In case you run 12 pages the price is \$42.00.

Respectfully,

CAUSTIC & CLAFLIN.

Delivered in Music Hall, Boston, by Saturday express, Dec. 23rd 1899.

ALFRED MUDGE &amp; SON

PRINTERS

Oct. 10 1899.

*Mr. W. F. Bradbury, Cambridge, Mass.:*

Dear Sir: — We should be pleased to print 6 000 copies *Messiah* Programme, 8 pages with change of date, for \$115. If 12 pages \$145. Best of work and stock and delivered at Music Hall. Hoping to hear from you, we remain

Yours truly,

ALFRED MUDGE &amp; SON.

The soloists Sunday were Mrs. Kileski-Bradbury, Soprano; Mrs. Tirzah Hamlen Ruland, Alto; Mr. Barron Berthald, Tenor; Mr. Myron W. Whitney, Jr., Bass; and Monday, Mrs. Jennie Patrick Walker, Soprano; Mrs. Adele Laeis Baldwin, Alto; Mr. Herbert Johnson, Tenor; Mr. Joseph S. Baernstein, Bass.

From time immemorial it had been the custom of the Secretaries to enter in their records their criticisms of chorus, soloists, and orchestra. From this time however the Secretary, partly because he sang with the chorus, and therefore was not in a good position to criticize either the chorus or soloists, partly because he did not consider himself a very remarkable musical critic, but still more because he considered it the business of a Secretary, has recorded not judgments or opinions or wishes or predictions but facts pertaining to the business of the body of which he is Secretary. An Englishman after visiting the Senate and House of Representatives at Washington expressed his surprise that the President didn't preside and the Secretary didn't keep the records tho he had always thought it was the duty of a President to preside and a Secretary to secrete. So the Secretary from now on "secretes" and the professional critics are to criticize the chorus, the soloists, and the orchestra.

From the *Advertiser*: "The chorus has certainly not deteriorated during the past two years, and the drastic measures for the elimination of useless material have resulted in establishing a band of singers, smaller than of yore, but with better ensemble and much greater musical capabilities. The artistic outcome of the reforms was made gloriously manifest last night, for from its first number the chorus began a veritable triumph; not in years have we heard so much applause won by the choral members, and it is many seasons since such excellent chorus work has been done at these concerts. Perfect balance, absolute surety, and clearness even in the most intricate fugal and contrapuntal work, as in 'And With His Stripes,'

or 'All We Like Sheep,' for example, and sufficient volume of tone may sum up, in a sentence, the high quality of every choral number in last night's performance.

"The interest at this performance centred chiefly upon the new conductor Mr. Emil Mollenhauer, who assumes the baton for the first time this season. Much of the choral excellence must be passed to his credit. Altho the Messiah is scarcely a crucial test for a new leader, as every musician is conversant with its chief effects, its general tempi, its dynamic points, yet it was pleasant to note that Mr. Mollenhauer's beat was decisive and that the singers evidently followed him with confidence. There was no exhibition of the excessive haste with which some young conductors endeavor to counteract the danger of a too conservative reading, and the orchestra was held in good balance with the vocal forces. Occasionally Mr. Mollenhauer exhibited a tendency to drag however; and this at times held the orchestra back of the soloists, and detracted from the full effect of some numbers. But this fault was noticeable only in the first part of the oratorio. The soloists of the occasion were with one exception of adequate character and more evenly balanced than has sometimes been the case at these performances. The exception was the tenor, Mr. Barron Berthald, who sang wretchedly out of tune and out of good taste in the matter of tempi besides.

"The chief solo triumph was won by young Myron W. Whitney. 'As the Cock Crows, the Young Ones Learn,'—says the old English proverb, and in this wonderful family of singers there is an eminent vocal brother, and a father who still sings gloriously. The young basso has a commendably clear enunciation, phrases finely, is easy and unblurred even in the most brilliant roulades; no wonder that under these circumstances 'Why do the Nations' became the chief solo of the evening. The voice seemed a trifle light in this and in the trumpet aria (the trumpet finely played by Mr. Kloeppel), but this was the only fault that the most rigorous censor could find. Mrs. Tirzah H. Ruland was the alto. She has a rich, full voice of pleasing quality and sure intonation; she lacks emotional power, and while making a success of every other number, her performance of 'He Was Despised' left one unsatisfied. Mrs. Kileski Bradbury did excellently with the soprano solos, singing with great breadth and beauty. Her culmination was, of course, in 'I Know That My Redeemer Liveth.' Altogether then a performance that gives good hope for the future of our old society, and was an excellent beginning of its season." (Louis C. Elson.)

From the *Herald*: "Mr. Emil Mollenhauer on this occasion made his first appearance as the musical conductor of the organization. The results obtained under his direction fully justified his appointment to that position. The chorus sang with a precision in attack, a rhythmic emphasis, a unity of spirit, and a vigorous confidence to which it has been a stranger for some years. More than this, there was a firmness and a clarity in its responses in the more elaborate contrapuntal numbers that were refreshingly inspiring. The determined and authoritative baton of Mr. Mollenhauer prevented the singers from falling into the perfunctorily plodding and the depressed and depressing style of singing that has been so long characteristic of that body; its work was steadily effective and able, and for once absolutely interesting. Not a chorus was inadequately given—a mutation worthy celebrating with almost unbecoming violence. So also with the orchestra, which at last sat up squarely and fairly to its task, instead of dealing with it in the languishing, indifferent, and happy-go-lucky manner in which it has, of late, been permitted to acquit itself. All which it is very gratifying to recognize and to acknowledge. The tempi taken by the new conductor were always judicious, and his reading of the oratorio as a whole was delightfully free from the dulness, the dragging heaviness, and the unnecessary exaggeration of solemnity that have been mistakenly foisted upon the work to the utter misrepresentation of the spirit of both the text and the music.

"Mrs. Bradbury sang the soprano solos intelligently and well. Mrs. Ruland has a beautiful contralto voice, which she uses with skill. Her style is somewhat cold and labored, and she has a propensity to drag the time, but her intonation is pure, and her technique excellent. Mr. Berthald was quite out of place. He sang with persistent throatiness, his variations from the correct pitch were painfully over-frequent, he forced his tones, his phrasing was inarticulate, and he did not manifest an understanding of the true character of his music. In the air, 'Thou Shalt Break Them,' it would have been wise if he had sung the last two notes as Handel wrote them, instead of transposing them an octave higher, for in unintentional sympathy with the text he broke them also. Mr. Whitney well-sustained the fine impression he made at his recent song recital, singing with easy freedom, perfect tunefulness, good taste, and artistic intelligence. Especially admirable were his reading and performance of 'Why do the Nations Rage?', the exacting bravura passages being given with exceptional fluency and clearness, and without a break in the breathing."



Sunday Jan. 1 1900 at the People's Temple 109 of the Handel and Haydn Society sang for Mr. Tucker selections from the Messiah.

Tuesday Jan. 30 in Bumstead Hall Dr. W. O. Perkins read a paper before the Handel and Haydn Society and its friends on Handel and the sources of his compositions. The address was illustrated by selections from Handel's works sung by Miss Gertrude Miller, Mrs. Louise Bruce Brooks, and Mr. Wirth B. Phillips, with Mr. H. G. Tucker as pianist.

Sunday Feb. 18 the rehearsal of Judas Maccabaeus in Bumstead Hall was enlivened by twenty-five of the Boston Festival Orchestra and Willard Flint as bass soloist. The same evening the board of government met in the ante-room with all except Mr. Ricker present. The President read a letter from Mr. H. G. Tucker offering to the Society \$125 if about May 1 the chorus would sing for him the choruses of Elijah. This offer was not accepted by the board.

Sunday Feb. 25 1900 in Music Hall the society gave its seven hundred and twenty-first concert, and the eighteenth performance of Judas Maccabaeus with a chorus of 248 and the Boston Festival Orchestra of fifty-two with Mr. Emil Mollenhauer as conductor, Mr. H. G. Tucker organist, and Mr. Ephraim Cutter Jr. pianist.

"The exacting choruses were sung splendidly throughout. Never has the chorus of the society sung with a more spirited attack, finer precision, more solid sonority of tone, and such admirable emphasis. Its work throughout the evening was maintained at a high standard of merit, technically and musically, and it may justly pride itself on the brilliancy, smoothness, and color of its performances, one and all. . . . Thoughtful and vigorous rehearsing and intelligent appreciation of the task of which it had to acquit itself were gratifyingly prominent in every effort of the chorus and never was hearty applause more fairly earned and better deserved than that which rewarded the singers after each chorus. . . . Mr. Mollenhauer is to be praised heartily for his conception of the work. His tempi were invariably judicious, and the results were seen in the fine effectiveness that marked the singing of the choruses." (*Herald*.) "The chorus has never quite so well succeeded in minding the audience less and the baton more. Mr. Mollenhauer seemed as ever deeply imbued with musicianly sense of the book's impressiveness, and without in the least straining for them brought about with apparent ease singularly impressive massed effects in both the choral work and orchestration. He is a conductor worth studying and

worth watching, and above all worth singing under. In the grand finale to the first part . . . the chorus showed particularly the result of masterly drill as well as a patient understanding of the conductor's admirable interpretation." (*Globe*.) "The feature of the performance was the well-balanced, spirited, and impressive singing of the chorus." (Philip Hale.) "The chorus showed the effects of careful and intelligent drill. . . . Mr. Mollenhauer however shows signal skill in his handling of the chorus: his beat is perfectly clear, he is firm as a rock, and knows well just what to demand of his singers and what not to demand. . . . And he gets excellent results." (W. F. Apthorp.) "The chorus was in excellent condition and its numbers were given with a breadth and an excellence of ensemble that speaks well for the diligence of its conductor and of its members. . . . From the very first number, the song of mourning, the chorus sang with inspiring vigor, with superb clearness, and with good balance of parts. The climax of the choral work is found at the end of Part II. in 'We Worship God, and God Alone.' This was given in a manner that calls for the highest laudation, attaining a standard that would have been impossible with the organization in the old days when it was larger and more unwieldy. There now seems to be no useless material in its ranks, and every voice tells." (Louis C. Elson.)

The soloists at this concert were Mme. Antoinette Trebelli, Soprano; Miss Gertrude May Stein, Contralto; Mr. H. Evan Williams, Tenor; Mr. Myron W. Whitney Jr., and Mr. Myron W. Whitney Sr., Basses. Of Mme. Trebelli the *Herald* says: "She sang her music as it is written, and for her phrasing and the clearness with which she sang the many long roulades . . . without breaking them up to accommodate her breathing, she may be frankly praised. On the other hand her voice is thin and colorless, its intonation is not always reliable, her style is cold, mechanical, and her singing uneven and lifeless and uninteresting." The *Advertiser* says "Mme. Trebelli seemed too light of voice to do full justice to her numbers, but the flexibility of her voice was admirably displayed in 'From Mighty Kings' which was the chief female solo of the evening." Of Miss Stein the *Herald* says "She sang with a tameness and a monotony of style that was surprising in one who has in the past been particularly distinguished for the spirit and fervor of her work." The *Globe* says "Miss Stein was in every respect adequate." Mr. Elson says "Miss Stein made the most of a rather ungrateful alto part. The interpretation of 'Father of Heaven' . . . was full of dignity and beauty." Of Mr. Williams

the *Herald* says "Of his singing it would not be just to write owing to a cold under which he labored; but he may be urged to cast aside the weeping effect he imparts to his style. There was one moment during the evening in which he sang and declaimed in a manner worthy of him at his best, and that was his delivery of the passage 'And dreams not that a hand unseen' (in the air 'How vain is man'), which was given with a largeness of feeling, a beauty of method, and a broad and sustained legato that were superb." Mr. Elson says "We found Mr. Williams very unequal; he seemed afraid to trust his voice, and 'roared as gently as a sucking dove,' even in the martial 'Sound an Alarm.' He was however applauded most fervently, the audience seemingly approving of his sweetening of Handel's leonine work." Of Mr. Whitney Jr. the *Herald* says "He did the best solo work of the evening in his performance of 'The Lord Worketh Wonders.' It was taken at a just tempo, and was sung with sustained fire, and the long, florid passages were given with remarkable clearness, brilliancy, and easy smoothness. Perhaps on the whole his voice is lacking in volume as yet to do full justice to the music he sang, but he was always artistic, interesting, and sincere, and sustained the excellent impression he made in his earlier appearances here." Mr. Hale says "The most satisfactory singing of the evening was the performance by young Mr. Whitney of 'The Lord Worketh Wonders.' His roulades were clean, free from undue accentuation, and they were sung with full mastery of breath." Mr. Elson says: "We predict great things for this young singer who already has the ease and surety of a veteran. His phrasing, enunciation, and intonation are commendable, but the voice is a trifle too light yet for the warlike songs of Simon." Philip Hale says "All the solo singers delivered the recitatives in an undramatic, absurd, irritating fashion. They drawled and dragged; they had no conception of the value or meaning of words; they made no distinction between sentences of lamentation, exultation or mere statements of fact. Mr. Williams declaimed with the whine of a canting street-preacher; and Miss Stein declaimed 'From Capharsalama on eagle wings I fly with tidings of impetuous joy' as tho she were announcing the death of an only son to his mother, a widow."

Sunday March 4 the board met in the ante-room of Bumstead Hall with all except Mr. Munroe present. It was voted to appoint the President, Secretary, and Treasurer a committee to appear before a committee of the Legislature and oppose a bill prohibiting among other things concerts of sacred music on the Lord's day.

April 1 1900 the board met in Bumstead Hall ante-room. It was voted to call a special meeting of the society for the election of members on Wednesday April 4 at 7 P. M. in Bumstead Hall; to recommend for election forty-one candidates; to authorize the Treasurer to pay a bill of \$35 for a base for the Beethoven statue. At the special meeting of April 4 the forty-one men recommended by the board were elected members of the society.

Easter Sunday April 15 the society at the seven hundred and twenty-second concert gave the fifty-first performance of *Elijah* with a chorus of 283, an orchestra of 55, with Mr. Emil Mollenhauer as conductor, and Mr. H. G. Tucker as organist.

"To Mr. Mollenhauer came the honor of conducting the last concert the society will give in old Music Hall. To him also by grace of his own ability and genius came the honor of producing a choral performance of *Elijah* that has not been equalled in the memories of this generation. For once there was life without boisterousness, beauty without sentimentality, and through all a finish of color that was as delightful as it is rare in oratorios." (Wilder D. Quint.) And so say essentially Philip Hale, Louis C. Elson, Edith Abell, and all the other critics. The soloists were Mme. Johanna Gadske, Soprano; Mme. Marion Van Duyn, Contralto; Mr. Clarence B. Shirley, Tenor; Mr. Gwilym Miles, Bass; Master Howard Snelling, boy-soprano. To these for the trios and quartets were added Mrs. Kileski-Bradbury and Mrs. Alice Weeks, Sopranos, Mrs. Mabel F. Pearson, Alto, Mr. Henry B. Coughlan, Tenor, Mr. Henry Parmelee, Bass.

Philip Hale says "Mme. Gadske was in good voice, and sang the music of the widow with a dramatic effect that was due rather to her art than to the notes of Mendelssohn. Her performance of the first part of 'Hear ye Israel' was broad and impressive." Louis C. Elson says "She seemed to enter into the part with vigor and her customary intelligence. The scene of the widow in her grief is distinctly operatic and she gave this with becoming intensity." Wilder D. Quint says "Her singing of 'Hear ye, Israel' was broad, noble, and finely effective, and as a whole she gave satisfaction." In the *Globe* we find that "Mme. Gadske's interpretation of the soprano music was that of a great artist, and she entered into the spirit of her work with the deepest feeling. She was especially effective in 'Hear ye Israel,' and throughout the evening her voice possessed a sympathetic quality which made her work highly enjoyable." Of Mrs. Van Duyn, Philip Hale says "In the contralto music of the first part she appeared as a parlor singer with a voice

without distinction; but her delivery of 'O rest in the Lord' was beautifully simple and sustained, free from any exaggeration, musically phrased; and for once the air was restful without being soporific." Louis C. Elson says, referring to 'O rest in the Lord,' "We believe Mendelssohn would have thanked Mme. Duyn last night, for she sang the number with excellent expression, not falling into the error of exaggerating the pathos, which so many altos do." Willard D. Quint says "Mme. Van Duyn is a statuesque woman with a voice that does not entirely correspond with her physical proportions. For the most part she was weak, lackadaisical, and uninteresting, altho her 'Rest in the Lord' was rather better than the average." In the *Globe* we find that "Mme. Van Duyn sang the long contralto role admirably as a rule. . . . The quality of her voice is very agreeable and in the aria 'O rest in the Lord' her singing was very beautiful and deserving of the applause she received." Of Clarence B. Shirley, Philip Hale says "He sang with taste even when his tones were throaty." Wilder D. Quint says "Mr. Shirley displayed an excellent tenor voice and a quiet and earnest style pleasant to see." Of Mr. Miles, Philip Hale says "His Elijah was in many ways an agreeable surprise. His reading of the part was dramatic in the portrayal of intense devoutness, in unshaken faith in a tribal deity. There was the wild flavor of the man from the hills, the man who frightened Ahab and Jezebel by his fierce denunciation. There was the necessary touch of pathos, virile pathos, the grief of a strong man who feels that his life work has been thrown away." Louis C. Elson says "Mr. Gwilym Miles was not ideal in the part; he had the proper artistic conception of the character, and he carefully avoided making Elijah whine or become lachrymose, even in 'It is enough'; but his voice was not adequate to realizing his own ideal." Wilder D. Quint writes "Mr. Miles was an entertaining Elijah. He played the part of the stout and sarcastic old prophet with much histrionic force, and even where he was vocally deficient he was effective." Of Master Snelling Mr. Elson writes "He deserves praise for his excellent work in the Judæan Weather Bureau; he sang with delightful security and made the part of the youth entirely successful." Mr. Quint says "Master Snelling gave the youth's music neatly and tunefully." Of the trio and the quartets and the other soloists Mr. Elson writes "The trio 'Lift thine eyes' went badly and the opening intonation was rather startling." Mr. Quint writes "The double quartet was sung wretchedly." Edith Abell writes "The double quartet and the trio were sadly blurred in the attack and threatened to fail

utterly, but by good luck the voices at last gathered themselves together." The concert lasted 2 hours and 25 minutes. The house was full to overflowing.

As Music Hall was to be transformed into a theatre it became necessary to move the library of the society which had been in a small room up three flights of stairs. The books were hastily packed in a hundred boxes by the Secretary with the help of Mr. Isaac W. Risdon (not a member of the board), working day and up to midnight for several days. Monday morning, April 30 1900, the books with the furniture were moved to the basement of the Secretary's house in Cambridge.

May 10 the board met at the house of President Daniels with all present except Mr. Eustis. The usual votes preliminary to the annual meeting were passed. Voted that the Treasurer be authorized to borrow a sum not exceeding \$1 000 in case of need and give a note of the Society. But the financial record shows that there was no need of the vote. The report of the voice committee showed that of 346 examined 141 had been accepted, Tenors 26, Basses 36, Sopranos 40, Altos 39.

### FINANCIAL RECORD FOR 1899-1900.

Miscellaneous expenses .....	\$2 672.66
Miscellaneous receipts .....	582.85
Balance .....	\$2 089.81
Amount paid the conductor, the organist, the door-keeper, for the care of books, and the rent of Bumstead Hall.....	1 819.00
For other miscellaneous expenses.....	\$270.81
The \$1 819 is added to the direct cost of each concert in proportion to the number of rehearsals given to each; <i>viz.</i> , $\frac{7 \frac{1}{2}}{60}$ (or $\frac{1}{8}$ ) to each Messiah, $\frac{13}{30}$ to Judas, $\frac{9 \frac{1}{2}}{30}$ (or $\frac{19}{60}$ ) to Elijah; and $\frac{1}{4}$ of the \$270.81 to each concert.	
Messiah Dec. 24 1899.....	\$1 962.34—(\$1 306.16+\$295.08)=+\$361.10
Messiah Dec. 25 1899.....	\$1 453.33—(\$1 197.59+\$295.08)=—\$39.34
Judas Feb. 25 1900.....	\$1 465.06—(\$1 509.93+\$855.93)=—\$891.80
Elijah April 15 1900.....	\$3,164.41—(\$1 827.13+\$643.72)=+\$693.56
Gain for the year.....	\$1 054.66—\$931.14=\$123.52
Drawn from the income of the Permanent Fund..	1 470.20
Balance on hand May 22 1899.....	160.67
	\$1 754.39
Paid Stephen R. Dow's note with \$90 interest.....	1 590.00
Balance on hand May 28 1900.....	\$164.39

## In the Miscellaneous Expenses we have included:

Unpaid bills of the previous year.....	\$41.15
Rent of office room and piano.....	\$168.00
Sub-letting plus sale of furniture.....	50.50
	<hr/>
	\$117.50
Gain as shown above.....	123.52
	<hr/>
Profit if we had not inherited any debts.....	\$282.17

There were unusual expenses as follows:

Moving the Beethoven statue and base for the same.....	\$135.00
Packing and moving the library.....	68.35
	<hr/>
Profit for the year would have been.....	\$485.52

This is the first year since 1892-3 that the receipts exceeded the expenses.

The market value of the Permanent Fund May 22 1899 was.	\$40 909.68
and May 28 1900.....	40 062.12
	<hr/>

Or a decrease of..... \$847.56

## EIGHTY-SIXTH SEASON.

MAY 28 1900 TO MAY 27 1901.

At the annual meeting held in Wesleyan Hall May 28 1900 the officers elected for the ensuing year were:

*President*, GEORGE F. DANIELS, 89 to 1  
*Vice-President*, FREDERICK E. LONG, 79 to 1  
*Secretary*, WILLIAM F. BRADBURY, 96 to 1  
*Treasurer*, M. GRANT DANIELL, 87 to 3  
*Librarian*, GEORGE M. BROOKS, 61 to 28

For directors whole number of votes 86. JOHN D. ANDREWS 76, EDWARD P. BOYNTON 73, WILLIAM N. EUSTIS 82, COURTENAY GUILD 86, EMERSON P. KNIGHT 86, FRANK M. LEAVITT 80, GEORGE H. MUNROE 83, HOWARD T. WEEKS 82.

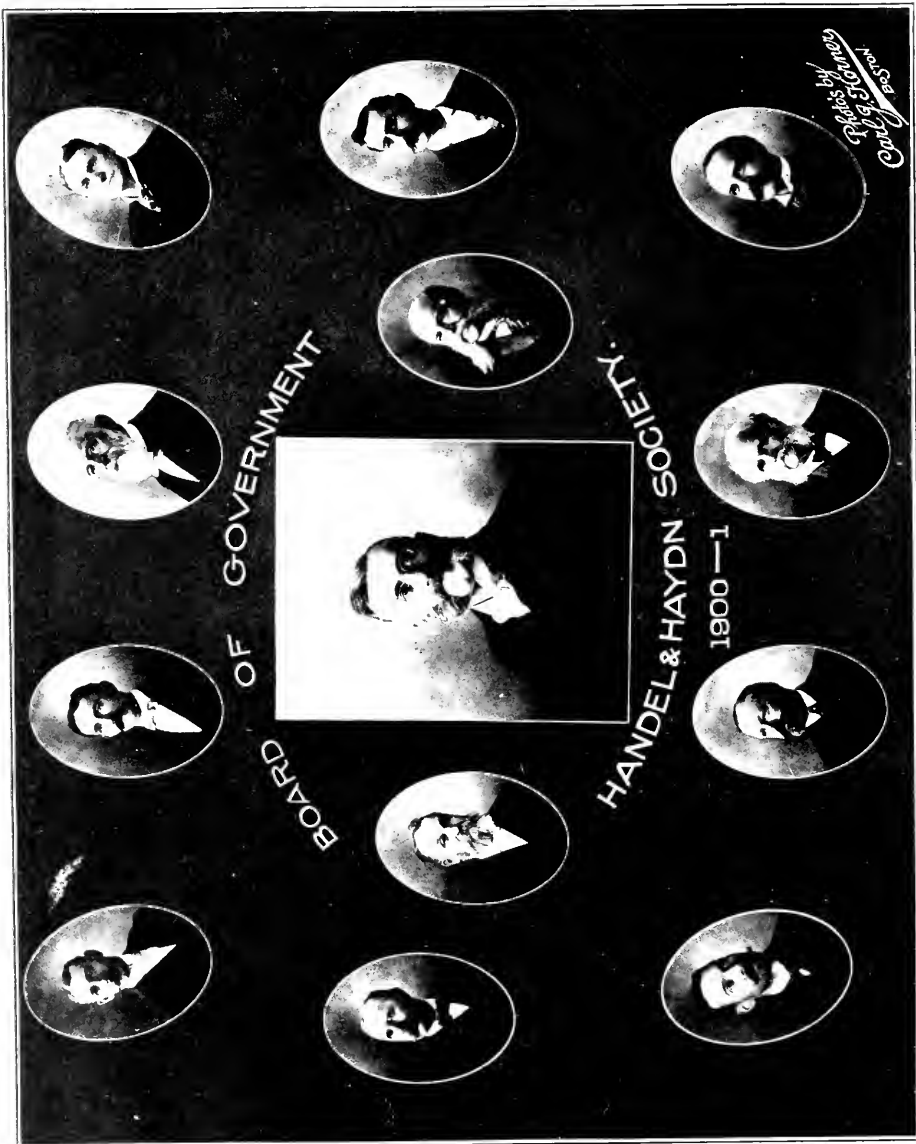
June 7 the board of 1900 with the retiring members of the board of 1899, and Mr. Mollenhauer and Mr. Tucker, and as a guest Ex-President A. Parker Browne, met at the Exchange Club for their customary annual dinner.

June 13 at a meeting of the board at the house of the Secretary with all present except Messrs. Boynton and Munroe it was voted to leave the time and place for the rehearsals to the executive committee. Mr. Emil Mollenhauer was elected conductor at a salary of \$1000 and Mr. H. G. Tucker organist and pianist at a salary of \$300. It was voted to give in the "New Music Hall" Elijah Oct. 21, Messiah Dec. 23 and 25, Verdi's Requiem Feb. 24. The work for Easter concert, April 7, was not decided, the discussion turning upon Creation or Israel in Egypt. All arrangements for the concerts were left in the hands of the Executive Committee with full power. An article headed "The Handel and Haydn Society of Boston. No Resurrection," in the *Musical Courier* of Nov. 24 1900 by Warren Davenport, after an extended account of the doings of the Handel and Haydn Society during 1897 to 1899, ends as follows:

"There was a recasting of the choral forces, and under Mr. Mollenhauer's skillful conducting and exacting discipline the society







W. N. EUSTIS, G. M. BROOKS, *Librarian* J. D. ANDREWS, E. P. KNIGHT,  
 G. H. MUNROE, W. F. BRADBURY, *Secretary*, G. F. DANIELS, *President*, F. E. LONG, *Vice-President*, H. T. WEEKS,  
 F. M. LEAVITT, E. P. BOXTON, M. G. DANIELL, *Treasurer*, COURTENAY GUILD.

rose as from the dead, coming forth from its tomb of trouble and threatened degeneracy to shine in a new and exalted existence. Under his able instruction and direction familiar time-worn works, grown stale from an established mediocrity of performance, sounded as if new, rousing to a frenzy of applause an audience that had listened for years reverently but apathetically to performances under preceding conductors. At once the choral body became the principal attraction of the performance. The tardy attack and uncontrasted renderings of former occasions were supplanted, as by magic, by singing that was prompt, clean cut, expressive, and in the polyphonic forms definitely marked in the work of each part. For the first time in the history of the society, as far as my experience goes, that heavenly element in music, as in all arts, repose, appeared, bringing peace to the troubled soul of the critical and charm to the casual listener. . . . Even the hardened critic that for many years had with good reason scoffed at the monotonous effect of the chorus singing in familiar works was obliged to praise, and show evidences of a pleasurable sojourn during the performance. . . .

"Let the Handel and Haydn Society bless its good fortune that the eminent ability of its present conductor is so strong a staff to lean upon. . . . At last we have a full fledged conductor, a master of his art in every detail. In Boston now they exclaim: 'Great is musical art and Mollenhauer is its prophet!'"

Sunday Oct. 21 in Symphony Hall the seven hundred and twenty-third concert and the fifty-second performance of *Elijah* was given by the Society with Mr. Emil Mollenhauer as conductor, Mr. H. G. Tucker as organist, a chorus of 293. and an orchestra of 58.

The soloists were Mrs. Emma Juch and Miss Gertrude Miller, Sopranos; Mrs. Adelaide Jordan and Mrs. Mabel Pearson, Contraltos; Mr. Theo. Van Yorx, Tenor; and Mr. Ffrangcon-Davies, Bass.

"The audience was very large and enthusiastic. Notwithstanding the exceptionally fine list of solo talent the greatest successes of the evening were won by the chorus. Its steadiness, precision, and splendid volume of well-balanced tone gave great satisfaction and at times stirred the audience to spontaneous and sincere applause. The soloists were very satisfactory. Mrs. Juch, who sang the soprano part at short notice (on account of the illness of Mrs. Lillian Blauvelt, who had been advertised for the occasion), maintained her long established reputation for artistic intelligence in the performance of her exacting solos. Mr. Davies has been heard here several times

before in the music of the Prophet. His declamatory and intensely dramatic style added much to the enjoyment of his auditors.

"For the first time in many years the chorus had the assistance of an organ of sufficient size and power to give it a substantial and proper support. It is no exaggeration to say that the Handel and Haydn chorus has never made a more splendid impression than at this performance. This was no doubt owing very largely to the importance of the occasion, it being the dedication of the new hall to oratorio, to the brilliant appearance of the chorus and orchestra upon the stage, and to the sustaining help and thrilling support of an adequate organ." (Pres. Daniels.)

"Never in the memory of the present generation has any oratorio chorus made so splendid an impression as last night's. . . . All the great effects were as clear as they were impressive and powerful, and each minor detail was like a cameo in music. Nor should due credit be withheld from Mr. Mollenhauer, who conducted with enormous inspiration and magnetism, as well as a certainty and authority that carried everything before them. He brought out fully the best that was in the chorus and, as it is at present constituted, that best is its highest for many years." (*Traveler*.) "Decidedly the Handel and Haydn Society has put on new youth; the smaller chorus of the present sings with precision and fervor that entirely eclipses the larger chorus of the past. What is lost in volume of tone is gained in precision of attack, unanimity of shading, in all that unity which is meant by the word 'ensemble.' The work of last night was inspiring and beyond any of its previous performances. . . . The opening, 'Help, Lord', augured well, but no one was quite prepared for the glorious interpretation of 'Thanks be to God'; it is doubtful if this number has been given as well in this generation as it was last night. Mr. Mollenhauer and the chorus have achieved a very artistic standard." (Louis C. Elson.)

"The performance of 'Blessed are the men' was too robust; but the choruses that came after it were sung with taste, spirit, and at times with overwhelming effect, as the chorus, 'Thanks be to God', which was one of the most inspiring and irresistible choral performances in steadily growing interest, in superbly worked-up climax, and in suggestion of true musical power that I have ever had the good fortune to hear." (Philip Hale.)

"The performance last evening by chorus and orchestra was one of the best, if not the very best, the Handel and Haydn has yet given. Ample attention was paid to matters of light and shade, the nuance was always just right. . . . It is much to Mr. Mollen-

hauer's credit that he recognizes the exact color of the work, and renders it in the spirit in which it was written, doing full justice to all the effects, but never over-looking them." (W. F. Apthrop.)

"The most brilliant successes of the evening were won by the chorus. Its steadiness, precision, management of its splendid volume of well-balanced tone, and the animation and largeness of style that marked its work throughout can hardly be over-praised. It is rare indeed that such broad, massive, and thoroly admirable singing is heard here as was vouchsafed in the noble rendering of the chorus, 'Baal, we cry to thee'; and it is difficult to recall when the chorus, 'Thanks be to God', has ever had as solid, as impressive, and as effective a performance as was that of last evening. It stirred the audience to the most spontaneous and sincere applause of the occasion, and also the most justly deserved. These exceptionally fine results obtained by Mr. Mollenhauer from this body merited to the fullest the enthusiastic recognition accorded him by the audience, especially after the chorus that closes the first part of the oratorio. The orchestra afforded unusually excellent support and here, as well as in the chorus, the conductor has brought about a reformation equally notable and satisfying." (*Herald*.)

"Emil Mollenhauer, the conductor, is deserving of the highest praise for the work with the Handel and Haydn Society. The advantages of his guidance were apparent last spring, but the progress since that time has been even more marked. The life, the earnestness, and the shading of the choral numbers were inspiring, and when the grand chorus, 'Thanks be to God', was given, the climax was reached. It is seldom that a Handel and Haydn audience is roused to a pitch when it gives vocal utterances to its approval, but such was the case last Sunday evening. Not in this generation, if indeed ever before, has there been such a performance of Mendelssohn's famous work." (*Post*.)

"Mr. Mollenhauer's supreme and masterly efforts were not in vain. The chorus sang with precision and ample volume, and their obedience to the indications of light and shade was little short of marvelous. Their continuous pianissimo in the chorus, 'Holy, holy', I have not even heard equalled by the great Albert Hall choir in London when under the direction of Barnby, and this should be sufficient praise. . . . The Symphony orchestra men . . . played superbly." (Edith Abell.)

As Copley Hall proved unsatisfactory, Sunday Oct. 28 the rehearsals began in Parker Memorial Hall. Verdi's Requiem was the

oratorio rehearsed. At a meeting of the board Nov. 2 at the Secretary's it was voted to give Gounod's Redemption for the Easter Concert.

Sunday Dec. 23 1900 the seven hundred and twenty-fourth concert and the one hundred and second performance of the Messiah was given by the society, with a chorus of 313 and an orchestra of 50; and Dec. 25 the seven hundred and twenty-fifth concert and the one hundred and third performance of the Messiah with a chorus of 256 and an orchestra of 50. At both concerts Mr. Mollenhauer was conductor and Mr. Tucker organist.

At the first concert the soloists were: Mrs. Marie Kunkle Zimmerman, Soprano; Mrs. Mary Louise Clary, Alto; Mr. Hobart Smock, Tenor; Mr. L. Willard Flint, Bass.

At the second the soloists were: Mrs. Jessica DeWolf, Soprano; Miss Adelaide J. Griggs, Alto; Mr. Willis E. Bacheller, Tenor; and Mr. Jos. Baernstein, Bass. "The solo parts at both concerts were satisfactory, but on each occasion the triumphs of the chorus far exceeded any individual solo effort." (Pres. Daniels.)

"Last evening there came a concert which is as closely associated with Boston's Christmastide as the plum-pudding itself. The Handel and Haydn Society gave a glorious performance of The Messiah in Symphony Hall. When the reviewer is called upon to attend the same work given by the same society, twice each year, after about fifteen years he begins to find his adjectives running short and his phrases becoming thread-bare. Yet there was an element of novelty about the well-known performance last night, for the hall was new and the soloists were unfamiliar; besides this one is still deeply interested in the phenomenal progress which the Handel and Haydn Society is making under Mr. Emil Mollenhauer.

"There was one point in connection with this occasion that is of especial interest to concert-goers; it is the better effect which is gained when the orchestra is placed well forward upon the stage. It is beginning to be evident that not all parts of the new Symphony Hall are alike for audition, some portions of the galleries not receiving as clear a result as some parts of the floor of the house; the placing of the orchestra forward seems to obviate some of this defect. It may be possible that the building forward of the platform would make a surprising difference in the acoustics in the symphony concerts, by placing the orchestra at one of the best nodal points. It would, of course, be almost accident if this result were attained, for architectural acoustics is as yet considerable of a mystery, but indications point to the benefit of some such change.

"As regards the work under Mr. Mollenhauer, the society may be royally content, for there is a steadiness of ensemble that is beyond anything that the chorus has attained in the recent past. Not only is the attack clear and sure, the shading perfectly under control, but even the enunciation is so well done that one can follow the words in a manner quite unusual in a choral performance. Of course it would be folly to redescribe the good old choruses that the public are as familiar with as the singers themselves; the 'Hallelujah Chorus,' the nub of the entire thing, was listened to in standing attitude by the great audience, as usual, and the chorus in this as in the other great numbers sang in a manner that calls for almost unmitigated praise. 'Unto Us a Child Is Born' was as excellent as the 'Hallelujah' itself and aroused the greatest enthusiasm of the entire concert. The only fault the most hostile critic could have found in the chorus work was that the altos were too light in 'All We Like Sheep' — a very slight and temporary defect. The chorus work was the finest part of the concert." (*The Advertiser.*)

"In many ways this was the finest performance of the great oratorio heard in Boston within the knowledge of the present generations of men. In the first place many of us had never heard it before with the benefits of a fine organ such as that in Symphony Hall, and the change was peculiarly grateful. But over and above all that was the splendor of the choral singing, the massive solidity of its tonal effects, the elasticity of its shading, the beauty of its legato and the overwhelming grandeur of some of its climaxes. It used to be the fashion to look upon the 'Wonderful, Counselor' and the 'Hallelujah Chorus' in a mildly bored way, tolerant of course of the enthusiasm of the younger hearers to whom they were not yet an old story. Mr. Mollenhauer's genius has changed all that; there could not have been a man or a woman of any emotional depth whatever proof against the thrill of those and other choruses as given last night. Once more it is only the part of justice to say that Mr. Mollenhauer's firm yet kindly control of his singers, his magnetic enthusiasm and his intense musicianship are responsible for nine-tenths of this great improvement in the society. Nor should praise be withheld from the members for their very evident desire to do the best possible work." (W. D. Quint.)

"The conspicuous feature of the concert was the superb singing of the chorus. The music of *The Messiah* is so familiar to these singers that there is always the possibility of slips through the very familiarity that leads to over-confidence. Then again familiarity may lead to indifferent, perfunctory performance. But the

performance of last night was the freshest, the most carefully finished in point of detail, the most effective in all respects that has been given here for the last dozen years. I doubt whether *The Messiah* has ever been sung so well by the Handel and Haydn. And since there were discreet tonal contrasts and sharply marked attacks; since the walk of each part was always well defined and climaxes were prepared with skill; since there was a fortunate choice of tempo in each chorus and discreet and well-controlled orchestral accompaniment, the performance was a musical pleasure, not merely a religious observance in which there was much to be forgiven the singers and conductor on account of misdirected zeal. Mr. Mollenhauer by his musicianship, taste, experience, and authority has fully answered the hopes and expectations of his many friends. The chorus of the Handel and Haydn may now be regarded as one of the institutions of which Boston may be justly proud. It is no longer an honorable tradition. Handel last night was avenged for the injustice done him at the Symphony concert the night before when his dull *Water-music* was taken from the top shelf where it should have been allowed to sleep forever." (Philip Hale.)

At a special meeting of the society Jan. 22 1901 called to see if the society would vote to purchase real estate for the purpose of building thereon, and petition the Legislature for authority to take and hold additional real and personal estate it was voted that a board of three trustees to be known as "Trustees of Real Estate Fund" consisting of the President, George F. Daniels, George W. Morse, and Elihu G. Loomis be appointed with full power to purchase such lands as they may decide upon. Here was the beginning of the Building Fund.

Feb. 24 1901 at the seven hundred and twenty-sixth concert Verdi's Requiem was given for the sixth time. Mr. Mollenhauer was the conductor and Mr. Tucker organist. The chorus numbered 340 and the orchestra 68. The soloists were: Mrs. Kileski-Bradbury, Soprano; Mrs. Schumann-Heink, Alto; Mr. H. Evan Williams, Tenor; and Mr. Gwilym Miles, Bass.

"The work selected was especially appropriate at this time, the recent death of Verdi giving an added interest to the performance. The work had been carefully prepared by Mr. Mollenhauer and so anxious was he for the success of the concert that two orchestral rehearsals were ordered. A tremendous audience was present, every seat in the house being sold and nearly all the standing room occupied. No performance given by the society in the memory of the writer has produced such genuine satisfaction to its auditors or



excited such an avalanche of praise from the critics and our patrons, as this rendering of Verdi's Requiem. The solo parts were admirably sustained. Mesdames Bradbury and Schumann-Heink sang with unusual purity, sweetness, and power. (Pres. Daniels.)

"What we have really been waiting for this last decade or so, is a performance of the work like the one last evening. Mr. Mollenhauer has done fine things before with the Handel and Haydn chorus, but last evening he and they outdid themselves. The four solo singers were at their several best; they all sang admirably, taking the music by just the right side and revealing its heart to heart. Nor did the chorus or orchestra lag behind them. In a way it was one of those performances one speaks of years afterward to the despair and half credulous boredom of young listeners. A performance to be marked with a white stone." (*Boston Transcript*.)

"The Handel and Haydn Society need no longer look to its solo performers as the principal means of attracting the public and gaining its support. It was not the solo singing on the occasion of the performance of Verdi's Requiem that engrossed the attention of the audience and caused both the critical and the casual listener to sit spellbound over the overpowering influence of the genius of its great author. On the contrary it was the effect of the chorus numbers that made this occasion the triumphant success it was, mounting as it did to the very apex of choral performance." (Warren Davenport.)

"The performance last night was one of unusual merit, of surprising excellence when you consider the fact that a large chorus was called upon to sing music that abounds in gradations of force and that rehearsals with orchestra are necessarily expensive luxuries, tho the directors of the Handel and Haydn are now convinced that such rehearsals are not a luxury, but a necessity. So far as the chorus was concerned the feature of the performance was the exquisite singing of the 'Requiem and Kyrie' which unfortunately was missed by many late-comers, and the superb interpretation of the 'Sanctus,' which was as fine an example of ideal chorus singing as one may hope to hear in this world of disappointment. I single out these two portions of the work. But the chorus singing as a whole was the most satisfactory that I have heard from any society in this city for the last dozen years, and too much credit cannot be given to Mr. Mollenhauer, who labored incessantly and with the utmost patience for the glorious result. . . . The quartet of last night seemed to me to be admirable. Mrs. Bradbury's voice was of beautiful quality, and she sang with feeling as well as with skill. Her

musical intelligence is always pronounced, and it was fully in evidence last evening. It is true that she might have read the opening prayer of the 'Libera me' with more freedom, but the tonal beauty and purity of her delivery of the unaccompanied sentence were beyond criticism. Mme. Schumann-Heink, with the exception of occasional exuberance in portamento, sang most effectively, and the luscious quality of her voice and the intensity of her feeling suited well the haunting melodies of Verdi. Mr. Williams sang with much taste, and Mr. Miles, while his very lowest tones were lacking in resonance, sang well and with artistic conviction.

"Nor should the performance of the orchestra be passed over in silence. Under Mr. Mollenhauer's firm and authoritative beat there was a marked attention to the composer's indications. The famous trumpet fanfare that precedes the 'Tuba mirum' was tremendously effective—and this is a part that is often ruined or made merely spectacular. It was a memorable night in the history of the Handel and Haydn; for a grand work was nobly performed. And new beauties and new effects appeared in this 'Requiem' that we all thought we knew so well. The audience was moved not only by the sublime passage 'Coget omnes ante thronum' and the marvelous 'Mors stupebit' that follows; not only by the angelic purity of the 'Agnus Dei,' one of the most daring strokes in modern music; not only by the grandeur of chorus and tenderness of solo, duet, and trio; but also by many passages, vocal and orchestral, that before this had passed unnoticed, and were now brought clearly into light by singers and players in response to the wish of the conductor, a true interpreter of the composer, whose memory was thus honored in most fitting manner." (Philip Hale.)

"Of the performance last evening the work of the chorus will remain long in the memory of those who were present. Mr. Mollenhauer has done wonders since he became director of the society, but last evening he surpassed all his previous results. Such chorus singing, in respect to volume of tone, precision of attack, and general phrasing, has never been surpassed, in this city, at least, and would do credit to the best chorus in existence. Too much praise cannot be given Mr. Mollenhauer for what he has done in this direction. We are beginning to know what a good oratorio chorus really is. As to the work of the soloists it may be said that the solos and concerted work show exceeding difficulties for the voices, and on the average each and all of them did well. . . . The alto part seems to be the most interesting, and Mme. Schumann-Heink appeared to excellent advantage. The orchestra, thanks to some extra

rehearsing, did its work in an able manner, and the organist must not be forgotten, as he did his part in an entirely satisfactory manner. Mr. Mollenhauer was enthusiastically applauded after every number, and was recalled at the close of the performance. The audience was a very large and representative one, and included many leading musicians and others well known in social circles. In truth it may be said that the 'Requiem' was never given so well in Boston as was the case last evening, and the Handel and Haydn Society did itself proud, for it has done nothing finer within the memory of the oldest inhabitant." (*Boston Post*.)

"There are few works which could so thoroly display the advance of the society, as this same Requiem. It is full of the most effective 'nuances,' and it is in the matter of refined shading that the chorus has made its greatest progress. Last night it gave evidence of a mastery of musical dynamics that would have been deemed impossible a few years ago. . . . The contrast with the performance of this work by the same society five years ago was striking. Then the interpretation had faults from the conductor down; while of last night's performance chiefly good can be spoken. . . . Mme. Schumann-Heink was broad and powerful in her work, and in some of the 'a capella' numbers saved the others from straying into unknown keys. The most difficult part of the entire work was that interpreted by Mrs. Kileski-Bradbury, as soprano. She rose admirably to the extremely high passages with which her numbers bristled, and after a succession of high Bs and Cs, took a very pure C in alt in the finale. The lower parts of the role went below her best register, but even here she was reliable, if rather too piano. But both female soloists carried off the honors of the quartette. . . . Altogether, then, the evening was a keen enjoyment to the reviewer, and probably to every auditor, and this result was due partially to the inherent excellence of the work itself, but partially also to the excellence attained by the Handel and Haydn chorus, by the soloists, the orchestra, and to the artistic reading given and the thoro control of forces attained by Mr. Mollenhauer." (Louis C. Elson).

At a meeting of the board March 19 1901 it was voted to present to the Benevolent Fraternity of Churches, which has so kindly allowed the Handel and Haydn Society to rehearse for fourteen weeks in the Parker Memorial Hall, the sum of one hundred and seventy-five dollars (\$175).

Easter Sunday April 7 at its seven hundred and twenty-seventh concert the society gave Gounod's Redemption for the seventh time. Mr. Mollenhauer was the conductor and Mr. Tucker organist.

The chorus numbered 322 and the orchestra 65. The soloists were Miss Sara Anderson, Soprano; Miss Grace Preston, Alto; Mr. Glenn Hall, Tenor; Messrs. Gwilym Miles and Ericsson Bushnell, Bases.

The critics with one accord give the highest praise to the chorus, to the orchestra, to Mr. Tucker, and to Mr. Mollenhauer. Of the oratorio the *Advertiser* has this: "We can never hold this work worthy of a standard place in the classical repertoire. . . . Its 'typical melody' would seem rather weak if it portrayed the La Tosca's love for Mario; how much more wretched then must it seem when we are asked to receive it as a representation of the promise of redemption of the entire human race. It skims the border line of blasphemy. . . . The Redemption has no claim to be classed as an oratorio." The *Globe* has this: "The rendition of this splendid oratorio last evening was such as to make even so exacting a conductor as Mr. Mollenhauer proud of his achievement. . . . The majestic succession of dramatic passages from Calvary through the crucifixion and earthquake finale of the first third of the oratorio was characterized mainly by the evenness of the very prominent narrative sentences. . . . The second part however is the part in which the choral, instrumental, and solo gems of the oratorio are found. . . . 'Unfold ye portals' is second only to the 'Hallelujah' chorus in popular estimation."

At a meeting of the board at the house of President Daniels May 9 with all present except Messrs. Boynton and Weeks the usual votes preliminary to the annual meeting were passed. It was voted that the Treasurer be directed to pay to the Trustees of the Permanent Fund \$500 for investment in this fund; also that the executive committee be empowered to complete the arrangements with the authorities at Symphony Hall for a room for the library.

The society was invited to sing at the exercises connected with the observance of the passing of the 19th century and the coming of the 20th century which took place at the State House Monday evening, December 31 1900. The exercises were under the auspices of the 20th Century Club of Boston. At 11.45 four trumpets from the State House balcony announced the beginning of the ceremony. The Handel and Haydn chorus, which was stationed upon the balcony, and the entire audience united in singing the first verse of the Hymn Old Hundred, "Be Thou, O God, Exalted High." Selections from the Nineteenth Psalm were then read by Rev. Edward Everett Hale. Four verses of Samuel Sewall's Hymn, written

for the observance in Boston for the dawn of the 18th century, were sung by the Handel and Haydn chorus to the tune of Duke St. Then followed silence until the stroke of the midnight hour and the sound of the trumpets. This was followed by the Lord's Prayer said by all the people, after which the chorus and audience united in singing three verses of America. The audience was dismissed by the sound of the trumpets. About 200 members of the chorus were present and they sang with great distinctness and credit. The music was under the charge of Mr. Hiram G. Tucker. The occasion was one of great solemnity and created a life-long impression upon the many thousands who were present.

The rehearsal of Sunday Feb. 10 1901 was in Chickering Hall, and here they were held for the rest of the year.

From the report of the voice committee of 345 who presented themselves 105 were passed, — 38 Sopranos, 37 Altos, 17 Tenors, and 13 Basses. The numerical strength of the chorus at the close of the season was 410; 136 Sopranos, 116 Altos, 69 Tenors, and 89 Basses. The chorus was increased 101 new members as follows: 35 Sopranos, 38 Altos, 16 Tenors, and 12 Basses. The total number of rehearsals was 32; the average attendance at rehearsals 266, and at concerts 305.

From the report of the Librarian we are informed that we have added to our library 500 copies of Verdi's Requiem and 500 copies of Gounod's Redemption. It was expected that when we made use of the new Chickering Hall for our rehearsals we should be afforded facilities for our library in the basement of that building. The location assigned to us however was found to be inadequate and unfit for a proper storage of the immense number of books now in our possession. Through the generosity of your Secretary the library has remained throughout the season stored at his home in Cambridge.

"The instrumental performers for the entire season were from the Boston Symphony Orchestra. Mr. H. G. Tucker officiated at the organ for each of the concerts and at the piano for the rehearsals to our entire satisfaction. His organ work throughout the season was particularly commendable and added greatly to the enjoyment of the performances. The glorious success of the season's work and the present high efficiency of the chorus is largely owing to the conscientious and thoro work of our beloved conductor, Mr. Mollenhauer. I have never witnessed more loyalty in the chorus, more satisfaction and enjoyment in our rehearsals, or a greater pride in our work than at the present time. A pleasant episode at the last

piano rehearsal of the season, March 31 was the presentation to Mr. Mollenhauer of bronze busts of Beethoven and Mozart from the members of the chorus." (Pres. Daniels.)

During the year three venerable members died, as follows:

EDWIN FAXON, joined Feb. 4 1845, died Aug. 7 1900.

SAMUEL JENNISON, joined Nov. 21 1865, died Sept. 21 1900.

ROBERT M. LOWELL, joined Feb. 9 1853, died Nov. 16 1900.

Mr. Jennison was a director 1868-69-70, and Mr. Lowell, 1867-68-69. For an account of Mr. Jennison's work for the society see page 5 Vol. II.

### FINANCIAL RECORD FOR 1900-1901.

Miscellaneous expenses .....	\$2 666.18
Miscellaneous receipts .....	307.79
Balance .....	\$2 358.39

Amount paid the conductor, the organist, the door-keeper, for the care of books, and rent paid for the several halls.....	\$2 035.00
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For other miscellaneous expenses .....	\$323.39
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The \$2 035 is added to the direct cost of each concert in proportion to the number of rehearsals given to each; viz.: to Elijah, 5-32 to each Messiah, 2¼-32 (or 11-128), to Verdi, 15½-32 (or 31-64, and to Redemption 6-32 (or 3-16), and 1-5 of the \$323.39 to each concert.

Elijah, Oct. 21 1900....	\$3 198.98 — (\$2 436.93 + \$382.65) = +	\$379.40
Messiah, Dec. 23 1900..	\$2 593.22 — (\$1 355.04 + \$239.56) = +	998.62
Messiah, Dec. 25 1900..	\$1 764.00 — (\$1 285.08 + \$239.56) = +	239.36
Verdi, Feb. 24 1901....	\$3 352.49 — (\$2 705.51 + \$1 058.38) = —	403.40
Redemption, April 7 1901	\$2 713.82 — (\$2 008.51 + \$446.24) = +	259.07

Gain for the year, \$1 876.45—\$403.40 = .....	\$1 473.05
Cash on hand May 22 1900 .....	164.39

	\$1 637.44
Paid to the Trustees of the Permanent Fund .....	500.00

	\$1 137.44
Additions to the Library .....	465.00

Balance on hand May 20 1901 .....	\$672.44
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The market value of the Permanent Fund May 28 1900 was..	\$40 062.12
And May 20 1901 .....	41 929.59

An increase of .....	\$1 867.47
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From President Daniels' address May 18

"The erection of a new Symphony Hall at the corner of Massachusetts and Huntington Avenues, the proposed erection of a building

for the New England Conservatory of Music at the corner of Huntington Ave. and Gainesboro St., and the erection of Chickering Hall on Huntington Ave. indicate the establishment of a musical centre in our city which has never before existed. Musical work has heretofore been carried on at several points quite remote from each other. In the hope that the Handel and Haydn Society might obtain a permanent location in this centre, notices were sent to the board of government and a few of the members to meet together to discuss the subject. The invitation to this conference was as follows: 'Anticipating the desire of our society to have a home of its own, and as the acquisition of land in a locality near the new Symphony Hall is of great importance, and if procured at once can be obtained at a price which will not only secure a proper location, but also greatly enhance in value, it seems wise that this subject should receive our immediate attention. The board of government and several members of the society have received this invitation to meet the President and talk over the matter informally.'

"In response to this invitation about twenty gentlemen met at the rooms of the N. E. Shoe & Leather Association Friday afternoon, January 11 1901. In presenting the subject the President recommended the purchase of 10 000 square feet of land on St. Botolph St., and illustrated the tremendous increase in values which had already taken place in this neighborhood. It was urged that if the land was to be secured it must be done at once or the opportunity for this desirable location would be lost. The sentiment of the conference seemed to favor the project and the President was requested to call a special meeting of the corporation and present the subject to them for action.

"In accordance with this recommendation a special meeting of the society was held Tuesday January 22 1901 at Wesleyan Hall, 36 Bromfield St., Boston. After a full discussion of the subject the President, Mr. Geo. F. Daniels, together with Mr. Geo. W. Morse and Mr. Elihu G. Loomis, were appointed Trustees to be known as 'Trustees of the Real Estate Fund,' with authority to purchase land and to build thereon, the same to remain in trust until the society shall have paid for the same. The terms of this trust have already been stated in the report of the special meeting read by your Secretary. Plans for a building containing a suitable hall and the various rooms needed for our work and estimates of the cost had been prepared through the courtesy of Mr. Edward T. Barker, architect, to whom, in behalf of the society, I extend its sincere thanks. The total cost of the building and land in the location sug-

gested was in round numbers estimated at \$80 000. In order to obtain a loan of the money for the purchase of the land it was found necessary to solicit an advance subscription of \$5 000. An appeal was therefore sent to about fifty of the friends of the society and well known patrons of music, stating the object for which the money was desired, and requesting a subscription of \$500 each, no money to be called for unless the full amount of \$5 000 had been pledged. To this appeal your committee received but two acceptances. These were from the staunch friends of the society, Mr. John C. Haynes and Mr. Charles H. Ditson, each of whom subscribed \$500 upon the conditions before mentioned. Several others offered to subscribe \$100 each upon the same conditions. The many calls upon our friends for assistance from charitable and other organizations, together with what has seemed to be a lack of public interest in our appeal, have prevented the completion of the advance subscription necessary to warrant the purchase of the land, and the subject is therefore indefinitely postponed. The necessity for a building of our own and its importance to the work and usefulness of our society is not sufficiently understood. The location suggested is extremely valuable, and the opportunity of obtaining the land before it had passed out of the possession of its original owners was worth our making an extraordinary effort. The presentation of this subject therefore to your attention seemed a necessity, and is not to be regretted. A year ago the annual report of the President stated that the future prosperity of the society and its ability to be progressive depended largely upon its obtaining a building of its own. That opinion he now re-affirms more strongly than ever. With a chorus of 400 to 500 voices the best results are obtained where the chorus can be seated exactly as they sit in Symphony Hall, where we give our concerts. This arrangement of seating the chorus would add greatly to its efficiency. Such a hall however cannot be obtained in our city.

"To many it seems remarkable that a society of our age and influence, which has been so important a factor in the musical growth of our city and has had so large a share in creating the present high standard of music, has not long ago made a great effort to obtain permanent quarters. An early mention of this subject in the history of the society is found in the record of a meeting held in November 1824, Vol. I. page 90. We have a Permanent Fund and the question has been often asked why we do not use it for the purpose of building? In answer to this I will state that the income of this fund is absolutely necessary for carrying on the work of the society. The



performance of oratorio music has not, as a rule, been self-supporting. In seasons of financial loss this income has saved our members from assessments. Between 1895 and 1899 such losses reached the aggregate of \$8 159.51. Had we been obliged to make assessments, our chorus could never have been kept together. It is very important to increase this Permanent Fund to at least \$100 000. The income will then enable us to better carry on the work of the society and to purchase and bring out occasional new works. It would also be eminently wise to start at once upon the creation of a new fund to be known as the "Real Estate Fund" for the distinct purpose of obtaining a building of our own. Had we possessed such a fund it could have been used for the purchase of the St. Botolph Street location, which it is a great sacrifice to abandon.

"In view of the increase of our Permanent Fund toward the limit allowed by the Legislature by our act of corporation in 1816, and with the hope that something will be done within the next few years toward the acquisition of real estate, I recommend that your President be authorized to petition the Legislature to grant permission to our society to hold real estate to a value not exceeding \$200 000, and personal estate to the same amount.

"In conclusion, gentlemen, I congratulate you upon the high standing of our society before the public and the musical world. The splendid financial results of the past season, the increased patronage and interest in our work, and the loyalty and enthusiasm of our members should stimulate us to continued efforts to place the society upon a strong and permanent financial basis. Let us remember that our 100th anniversary is not many years distant. The importance of such an occasion and the ambition to possess by that time a home of our own should appeal to our pride and excite us to activity. May this ambition never be relinquished until we have accomplished our object, and can sing with heartfelt thanks and loudest notes of praise

'ACHIEVED IS THE GLORIOUS WORK.'

## EIGHTY-SEVENTH SEASON.

MAY 27 1901 TO MAY 26 1902.

At the annual meeting May 27 1901 the maximum number of votes for any office was 94. The officers elected were:

*President*, GEORGE F. DANIELS  
*Vice-President*, FREDERIC E. LONG  
*Secretary*, WILLIAM F. BRADBURY  
*Treasurer*, M. GRANT DANIELL  
*Librarian*, GEORGE M. BROOKS

*Directors*: JOHN D. ANDREWS, EDWARD P. BOYNTON, HOBART E. COUSENS, WILLIAM N. EUSTIS, COURTENAY GUILD, EMERSON P. KNIGHT, THOMAS F. MCAULIFFE, GEORGE H. MUNROE.

On motion of Mr. E. P. Boynton it was voted that the President of the corporation be instructed to petition the Legislature in behalf of the Handel and Haydn Society for an increase of its powers so that it may hold real estate to a value not exceeding two hundred thousand dollars (\$200 000) and personal property not exceeding in value two hundred thousand dollars (\$200 000).

June 6 1901 at the annual dinner at Hotel Brunswick the entire board were present with Messrs. Leavitt and Weeks of the retiring board, Mr. Mollenhauer and Mr. Tucker, and as guest, Mr. George W. Stewart.

June 10 the board met at the house of the Secretary with all present except Mr. Boynton. Beside the usual votes there were the following: The time and place of rehearsals were left to the executive committee with full power; Emil Mollenhauer was chosen conductor with a salary of \$1 000, and H. G. Tucker organist and pianist at a salary of \$300. Messiah for Dec. 22 and 25, Rossini's Stabat Mater and Gounod's Gallia for Feb. 9 1902, Bach's Passion for Good Friday, and Creation for Easter were agreed upon. The giving of concerts (one or two) to begin the raising of a Building Fund was left to the Executive Committee with full power. At a meeting of the board June 20 it was voted to give two concerts for the Building Fund early in November.

The rehearsals of the season began Sunday evening, September 15. The first two were held in Copley Hall, Clarendon St.; the next six in Huntington Chambers, No. 30 Huntington Ave.; the next five beginning November 17 and ending December 15, in Paine Memorial Hall, on Appleton St.; the rehearsals for the balance of the season, beginning Sunday December 29, in the Dudley St. Opera House, Roxbury.

Sunday Nov. 10 1901 the society gave for its seven hundred and twenty-eighth concert its seventh performance of Verdi's Requiem with a chorus of 311 and an orchestra of 66; and Monday Nov. 11 for its seven hundred and twenty-ninth concert its fifty-third performance of Elijah with a chorus of 291 and an orchestra of 66. Both of these concerts were for the Building Fund.

At the Requiem concert the soloists were Mrs. Kileski-Bradbury, Soprano; Miss Gertrude May Stein, Alto; Mr. H. Evan Williams, Tenor; and Mr. Joseph Baernstein Bass.

"The soloists sang with fine effect and the chorus fairly outdid itself, which is saying much, considering the excellent work it has been doing the last two seasons." (Pres. Daniels.)

At the Elijah concert the soloists were Mrs. Emma Juch, Miss Gertrude Miller, and Mrs. Blanche H. Kilduff, Sopranos; Mrs. Clara Poole King and Mrs. Mabel LeFavor Pearson, Contraltos; Mr. Glenn Hall, Tenor; Mr. Gwilym Miles, Bass.

"The soloists, instrumentalists, and members of the chorus seemed to vie with one another to render Mendelssohn's oratorio in a manner worthy the occasion. It was a night of great enthusiasm on the part of a very large audience, which showed its appreciation by continuous bursts of applause." (Pres. Daniels.)

The *Advertiser* says: "Mr. Mollenhauer's superb generalship was again in evidence. He led his forces on from a thoro familiarity with the score to an almost perfect rendition of the work. No better work on the part of either chorus or orchestra has been achieved than that of last evening (Nov. 10). The attacks and ensemble had been most thoroly rehearsed and a remarkably smooth performance resulted. Of the soloists Mr. Baernstein is probably the least known in Boston. . . . His voice is of that mellow, resonant quality, artistic, polished, and refined. Mrs. Bradbury is always delightful upon a program, and especially superb was her trying work of last evening. Nothing she did was exaggerated or forced. Both Miss Stein and Mr. Williams . . . did masterly work. . . . Mr. Tucker gave vigorous support at the organ."

From the *Globe*: "Mr. Mollenhauer plays upon that wonderful instrument, his chorus, as the master plays his violin. With its deepest power, its most tender breath, its most distant limit he is familiar. No conductor ever brought Verdi himself more boldly into relief out of Verdi's intricate score than he can do and is doing. Mr. Mollenhauer is a leader whose intellectuality leads, and all the forces of vocalization, wood and string, are obedient to a rare degree at his command."

From the *Post*: "It is doubtful if a better trained body of mixed voices can be found in this or any country, and they follow the will of the conductor like a machine. The quality of the different voices is of a higher standard too than was the case some years ago, but even with the good material in hand Mr. Mollenhauer has accomplished wonders." Mr. Elson says: "The chief praise must however be given to the chorus which sang with a dash and power that should make its conductor, Mr. Mollenhauer, feel very proud."

Sunday Dec. 22 1901 the seven hundred and thirtieth concert and the one hundred and fourth performance of Messiah was given by the society with a chorus of 318 and an orchestra of 49. The soloists were: Miss Anita Rio, Soprano; Mrs. Clara Poole King, Contralto; Mr. Ellison Van Hoose, Tenor; Mr. Frederick L. Martin, Bass.

Dec. 25 the seven hundred and thirty-first concert and the one hundred and fifth performance of Messiah was given with a chorus of 246 and an orchestra of 49. The soloists were: Miss Effie Stewart, Soprano; Miss Lucie A. Tucker, Contralto; Mr. Glenn Hall, Tenor; Mr. Whitney Tew, Bass.

"This oratorio does not lose in popularity in England and America, where it is still regarded as a work of plenary inspiration, and the performance as a species of religious function. It is a work that contains many pages of marvelous strength and beauty, and its admirable features would be thrown into bolder relief if there were only one performance in three or four years; . . . Nor do we hear the Messiah as Handel wrote it. It was an evil day when Mozart tinkered the score; it was a fatal day when Robert Franz thickened the mixture with his additions and improvements. The choruses and the airs do not need such reinforcement. The simpler the accompaniments the better; for Handel was first of all a melodist, a squanderer of tunes, and yet in spite of his extravagance his storehouse of melody was always full. Now a great tune does not depend on the accompaniment. If the accompaniment calls away the attention of the hearer, the tune is not great. . . . I have spoken

on several occasions of the almost incredible improvement made by the Handel and Haydn under Mr. Mollenhauer; how there is now attention paid to phrasing, contrasts, the crescendo, and all nuances; how there is clear contrapuntal work, well defined contrasts of parts, decisive attack, and general briskness and alacrity. These features were often fully in evidence . . . but there were times when one might reasonably have expected a fuller body of tone from so many singers. Thus the passage 'Wonderful, Counselor,' etc., did not come like a thunder clap; or was there once an overwhelming sonority. When there was a mighty sound, one-half of it was furnished by the organ. There may be danger that the swing of the pendulum will be toward a jaunty delivery, and that lively clearness will degenerate into a gay indifference. Here again is another evil result of so many performances of the same work: Familiarity enters — and the favorite child of familiarity is known even in music." (Philip Hale.)

"It is well known that the Handel and Haydn Society instead of tending toward second childhood has renewed its youth; it has not sung so well within years, possibly not since its foundation, as it does at present under the enthusiastic leadership of Mr. Mollenhauer. Therefore one can sum up the work of the chorus with the statement that this part of the performance was up to the present reputation of the society. The vigor, crispness of attack, and general clearness were remarkable." (Louis C. Elson.) From the *Globe*: "But one verdict was heard . . . from those whose opinions are of any value. That opinion was that not for very many years have the combined quality, discipline, and execution of the body even approached the excellence which it shows at present. A judgment that ought to be worth considerable was given after the performance by one of the tenors of the Grand Italian Opera Company, who exclaimed with undisguised enthusiasm: 'It is the finest choral body I ever heard anywhere in the world.'" The *Post* says: "It" (the Handel and Haydn Chorus) "stands today as the finest and best trained body of mixed voices in the country, a delight to the lovers of sacred music and a credit to the city."

Of Miss Rio the *Globe* says: "Her whole evening's work was beyond the pale of reasonable criticism, her singing showing an unwavering musical quality and sustained power rarely found in the greater artists. Her voice is pure, of wide range, and capable of infinite expression, especially of the tender, sweet, and pathetic order, and she was . . . declared by a high authority to be a legato singer of rare quality." The *Post*: "As far as the soloists are

concerned the honors . . . must be given to Miss Anita Rio, the soprano. . . . She has a remarkably pure quality of voice, not above the average in volume but very pleasing, and in the phrasing and enunciation shown in her various numbers she was admirable." Philip Hale writes: "Miss Anita Rio is a soprano of more than ordinary promise. Her voice is of agreeable quality and good compass. It is flexible but not metallic or heartless. It has a dash of color that aids the singer materially in the display of emotion. This voice is under firm and wise control. The singer's attack and release of tone, her sustaining of the phrase, in a word, her management of breath, these are admirable. . . . Nothing equal to her performance of 'Come unto Him' has been heard here in oratorio for a long time; it was womanly in feeling and appeal, yet there was no touch of incongruous sensuousness; it was devout without affectation of piety." Louis C. Elson writes: "Miss Rio has a light, sympathetic voice, rather immature as yet, but of good carrying quality. She is prone to over use the portamento and tremolo, but her good intonation and delicate shading deserve all praise." Of the other soloists Mrs. King, Glenn Hall, and Frederic Martin are generally highly commended, while the other four were not lacking in making a good appearance.

Sunday Feb. 9 1902 the seven hundred and thirty-second concert, the first performance of Gounod's *Gallia* and the twenty-eighth performance of Rossini's *Stabat Mater* were given by the society with a chorus of 338 and an orchestra of 54. Every seat was taken all but nine of the two hundred tickets without seats were sold and many were turned away. The soloists were: Mrs. Kileski-Bradbury, Soprano; Mrs. Schumann-Heink, Contralto; Mr. H. Evan Williams, Tenor; and Mr. David Bispham, Bass.

"The singing of the two women soloists was practically above criticism. It was a gala night for the chorus, who sang with great excellence and fervor, and moved the very large audience to continual expressions of enthusiasm." (Pres. Daniels.)

"This was a triumphal night for the Handel and Haydn chorus. . . . The technical finish was greater than ever before; never has there been so soft a pianissimo heard from the Handel and Haydn, never so strong and sonorous a fortissimo, never so much grading in between; it is doubtful if so large a chorus can sing with much more fineness of shading. But there was more than this, there was much expressiveness in all the chorus singing. The choir breathed forth 'Solitary lieth the city,' the opening measure of *Gallia* as though they truly felt the desolation of the widowed city that once

was full of people, and the final chorus they sang with an impassioned fervor that swept the audience into the most spontaneous burst of genuine enthusiasm that has been heard this winter in Symphony Hall. The opening chorus of the Stabat Mater too was very beautifully sung, in a more purely churchly way than one would have conceived possible; and that was a splendidly sung phrase by the basses, opening 'Eia Mater'; . . . The final chorus was grandly sung, with the nicest precision but with tremendous conviction. After such a concert there is no need to be talking of improvement, encouraging progress, and the like; judged by any standard this was great singing. . . . Of the soloists Mrs. Kileski-Bradbury was the most satisfactory. While not in her best voice, she sang very beautifully indeed the opening solo of Gallia with touching sadness; and all the evening her musical, artistic phrasing was the leading feature of the solo work." (*Transcript*, R. R. G.) "This solo (in Gallia), full of expression, lost nothing of its power in the hands of Mrs. Kileski-Bradbury, who is definitely a dramatic soprano. It is however written chiefly in the middle register . . . and this was a slight handicap to the singer, whose voice is most powerful and effective in the highest tones . . . The chorus (in the Stabat Mater) was throughout excellent, attaining its climax in the powerful 'Inflammatu' in which Mrs. Kileski-Bradbury's voice rang out with a beauty and power that deserves especial commendation. In fact Mrs. Kileski-Bradbury won a success last night of which any soprano, however famous, might be proud. Mme. Schumann-Heink's singing of 'Fac ut portem' was something to remember for a lifetime. The great mezzo-soprano was evidently inspired by the fervid welcome she received from the audience, and her singing was of the noblest possible character." (Louis C. Elson.) "The singing of the two women soloists was practically beyond criticism for its eloquence, truth, deep sympathy, and for its perfect accord when the voices were blended. Mme. Schumann-Heink has the rich persuasiveness of the contralto lower register, and the lively, telling brilliance of a mezzo in her upper, while her natural temperament and her well applied stage experience enable her to add a dramatic color which has no theatrical excess or garishness. Her 'Fac ut portem' was emotional, but simple, and touched her listeners before stirring them to applause. Mrs. Bradbury's treatment of the soprano music was triumphant in its beautiful unaffectedness, its penetrating purity, and its sensitive apportionment." (*Herald*.)

Good Friday March 28 1902 at the seven hundred and thirty-third concert Bach's Passion Music was given for the fourteenth time by the society with a chorus of 315, an orchestra of 61, a chorus of boys from the choirs of St. Paul's Boston, and Appleton Chapel Harvard University, Cambridge, who had been prepared by Mr. Warren A. Locke, and Mr. Alfred De Voto as pianist. The soloists were Miss Charlotte Maconda, Soprano; Miss Gertrude May Stein, Alto; Mr. William H. Rieger, Tenor; Messrs. Gwilym Miles and Willard Flint, Basses. The music of chorals Nos. 23 and 53 was printed on the concert program under the words "The Congregation." The concert lasted 2 hours and 28 minutes.

"The work was reverently performed and heard with reverence; Mr. Rieger, the narrator, recited in excellent taste; feeling that was free from exaggeration; and Miss Stein in her second air sang with moving emotion." (Philip Hale.)

At a meeting of the board March 23 1902 it was voted that an offer not less than \$900 and not more than \$1 000 a year be made for the use of Chickering Hall for the rehearsals of the society. The offer of \$1 000 was declined by the authorities at Chickering Hall.

Easter Sunday March 30 at the seven hundred and thirty-fourth concert Creation was given for the sixty-eighth time by the society with a chorus of 321 and an orchestra of 55. The soloists were Mrs. Emma Juch, Soprano; Miss Gertrude Miller, Soprano; Mr. Ben Davies, Tenor; and Mr. Joseph Baernstein, Bass.

"The soloists were eminently satisfactory. The chorus sang with genuine life and spirit, and have never been heard to better advantage. The audience was unusually large, every seat in the house being sold, and a large part of the standing room occupied. The performance of this work formed a fitting termination to what has been one of the most prosperous years in the history of the Society." (Pres. Daniels.)

Of Mr. Davies the *Globe* says "He seemed to enjoy his tenor role of Uriel and sang with freedom and artistic abandon."

"The performance last night as regards the chorus singing was a triumph. The pianissimo of the first chorus was very soft and delicate indeed and the sudden fortissimo was electrifying. Throughout the concert the tone was excellent, the attack was clean and sharp, all the few marks of shading were carefully observed. . . . Of more consequence still the chorus sang with genuine life and spirit, bringing out an important musical statement as though they felt its meaning." (*Transcript*, R. R. G.) "The performance of the chorus was excellent; it was characterized by freshness, vigor, appre-



ciation of dynamic gradations. The familiar pages were sung as though new beauties had been unfolded in rehearsal. The chorus sang not only as tho it had been thoroly drilled, but as tho it fully enjoyed the music; and this enjoyment was naturally contagious. . . . Mr. Baernstein declaimed the zoölogical recitatives in the right spirit and his account of the creation and the characteristics of the worm fully answered the expectations of the amusement-loving public." (Philip Hale.) The critics all agree in hearty commendation of Mr. Mollenhauer and the chorus.

"The instrumental performers for the entire season were from the Boston Symphony Orchestra. Mr. Hiram G. Tucker officiated at the organ for each of the concerts, and at the piano for the rehearsals, with great credit to himself, and to the satisfaction of the society. Mr. Emil Mollenhauer, who has been for three years the musical leader of the society, is entitled to the highest praise for his successful work in a season which has brought to him an unusual amount of labor. It is the unanimous opinion that the quality, discipline, and execution of the chorus at the present time has never been excelled." (Pres. Daniels.)

At a meeting of the board May 5 at the house of Pres. George F. Daniels with all present except Mr. McAuliffe after the usual business the voice committee reported that they had examined 410 of whom 110, Sopranos 43, Altos 29, Tenors 20, Basses 18, were passed. The number of the chorus at the end of the year was 442, Sopranos 144, Altos 127, Tenors 81, Basses 90. There had been 34 rehearsals with an average attendance of 251, and 7 concerts with an average attendance of 306. It was voted to pay the assistant librarian for special services a sum not exceeding \$50; and also to add to his salary for the past year \$50; to give Mr. Mollenhauer an honorarium of \$200; to put into the Permanent Fund of the profits of the year \$2 000; Messrs. John C. Haynes and Charles H. Ditson, who had each given \$500 to the Building Fund, were elected honorary members of the society.

At a special meeting of the society in Wesleyan Hall May 19 1902 it was voted to accept the provisions of Chapter LXXXIII. of the Acts and Resolves of the General Court of Massachusetts for the current year whereby the charter of this corporation is amended so as to increase its capacity for holding real and personal estate; also that the Secretary of the Handel and Haydn Society be and hereby is authorized to execute, acknowledge, and deliver in the name and behalf of the corporation the deed of trust concerning the Building Fund which has been this day presented and read to

the said society; and that the Trustees named in said deed be, and hereby are chosen and approved by the corporation as Trustees of its Building Fund. At a meeting of the board after the adjournment of the meeting of the society the Treasurer was authorized to pay to the Trustees \$2 555.03, the amount of the Building Fund.

During the year there were two deaths, Dr. William O. Perkins and Dr. J. Baxter Upham.

"Dr. J. Baxter Upham joined the Handel and Haydn Society June 4 1861, and died March 17 1902. He was elected an Honorary Member October 27 1871. Dr. Upham was born in Claremont N. H., graduated at Dartmouth in 1842, and at Harvard Medical School in 1847. He practised medicine in Boston until the outbreak of the Civil War, and then enlisted to serve through the war as a surgeon-major under General Burnside. After the war he resumed practice in Boston. Dr. Upham was elected to the Presidency of the Handel and Haydn Society in 1861, and served in that capacity for ten years. During his administration the society enjoyed a high degree of prosperity, the numerical strength of the chorus at one time being about 600. He was also at this period a member of the Boston School Board, and it was as a result of his efforts that music became an important study for the pupils in the public schools of this city. It is to Dr. Upham more than to any other that Boston is indebted for the enterprise which built the Boston Music Hall and secured the valuable organ which adorned it. He retained to the last a deep interest in the affairs of the society, and one of the closing incidents of his life was an act showing his desire to help in the establishment of the new Building Fund. His funeral services were held at Mt. Auburn Chapel on Thursday, March 20.

"Dr. William O. Perkins joined December 29 1860, died January 13 1902. He was born in Stockbridge Vt. May 23 1831, and was descended from an old Plymouth family who emigrated from England in 1630. Dr. Perkins was one of eight children, of whom six reached maturity and possessed marked musical talent; and of these three became noted in the musical world, William O., Henry S., and Jule E. Dr. Perkins was a well-known composer, a good debater, and an eloquent lecturer. His published works, almost wholly of Church and School music, comprise more than forty volumes, beside many separate musical compositions. For about ten years, beginning in 1876, he lived in London, where his time was employed in teaching, composing, lecturing, and study. He was a member of the board of government for eight years at various periods between 1862 and 1875. A very large number of those present will remember with pleasure the delightful lecture delivered by Dr.

Perkins before the society on January 30 1900 at Bumstead Hall. The subject of this lecture was 'Handel and the Sources of His Compositions.' His funeral services were held at Parker Memorial Hall, Wednesday, January 15, and were attended by a number of officers and members of the society.

"The passing away of our members, one by one, to the other shore, has been beautifully expressed by our late fellow member, Dr. W. O. Perkins, in that well-known hymn, 'Gathering Home,' composed by him, and sung at his funeral services. As a tribute to the memory of these sterling men we quote a few lines from this hymn.

" 'They're gathering homeward from every land,  
One by one, one by one,  
And their weary feet touch the shining strand,  
Yes, one by one.  
Their brows are enclos'd in a golden crown,  
Their travel-stained garments are all laid down,  
And clothed in white raiment they rest in the mead  
Where the Lamb of God his saints doth lead.  
Gathering home, gathering home,  
Fording the river one by one,  
Gathering home, gathering home, yes, one by one.' "

(From Pres. Daniels' annual address.)

### FINANCIAL RECORD FOR 1901-1902.

Miscellaneous expenses .....	\$2 851.69
Miscellaneous receipts .....	296.25
Balance .....	\$2 555.44
Amount paid the conductor, the organist, the door-keeper, for the care of books, and the rent of halls for rehearsals ....	\$1 928.90
For other miscellaneous expenses .....	\$626.54

The \$1 928.90 is added to the direct cost of each concert in proportion to the number of rehearsals given to each: viz., 5½-34 (or 11-68) to Verdi, 3½-34 (or 7-68) to Elijah, 3¼-68 (or 7-136) to each Messiah, 6¼-34 (or 13-68) to Gallia and Stabat Mater, 11-34 to Bach, and 4-34 (or 2-17) to Creation; and 1-5 of the \$626.54 to each of the last five concerts.

Verdi, Nov. 10 1901....	\$1 757.13	— (\$1 567.29 + \$312.03) = +	\$122.19
Elijah, Nov. 11 1901....	\$1 906.13	— (\$1 490.14 + \$198.56) = +	\$217.43
Messiah, Dec. 22 1901....	\$3 075.30	— (\$1 521.37 + \$224.59) = +	\$1 329.34
Messiah, Dec. 25 1901....	\$2 131.57	— (\$1 538.82 + \$224.59) = +	\$368.16
Gallia and Stabat Mater, Feb. 9 1902.....	\$4 353.49	— (\$2 866.98 + \$494.07) = +	\$992.44
Bach, March 28 1902 ....	\$1 946.42	— (\$2 106.10 + \$749.36) = +	\$909.04
Creation, March 30 1902..	\$3 148.41	— (\$2 158.15 + \$352.24) = +	\$638.02

Gain for the year, \$3 545.39 — \$1 031.23.....	\$2 514.16
Cash on hand May 20 1901 .....	672.44
Bequest of Miss Ruth C. Dana .....	300.00
Donations to the Building Fund .....	<u>1 949.20</u>
	\$5 435.80
Paid to the Trustees of the Permanent Fund.....	\$2 300.00
Paid to the Trustees of the Building Fund.....	<u>\$2 555.03</u>
	\$4 855.03
Cash on hand May 20 1902 .....	\$580.77

In settling the account with the Building Fund the society did not charge to the concerts of Nov. 10 and 11 its proportion of the cost of rehearsals given to these concerts; *viz.*, for the concert of Nov. 10 \$312.03 and for that of Nov. 11 \$198.56. Instead of a gain in the Verdi concert there was a loss of \$122.19, and in the Elijah concert instead of a gain of \$415.99, the gain was only \$217.43; that is, a gain in both of only \$95.24. In other words the society contributed to the Building Fund \$510.59. If the soloists had not volunteered their services, the loss would have counted up in the hundreds.

## EIGHTY-EIGHTH SEASON.

MAY 26 1902 TO MAY 25 1903.

At the annual meeting May 26 the maximum number of votes cast for any office was 66. The officers elected were:

*President*, GEORGE F. DANIELS  
*Vice-President*, FREDERICK E. LONG  
*Secretary*, WILLIAM F. BRADBURY  
*Treasurer*, M. GRANT DANIELL  
*Librarian*, GEORGE M. BROOKS

*Directors*: EDWARD P. BOYNTON, HOBART E. COUSENS, DAVID E. DOW, COURTENAY GUILD, EMERSON P. KNIGHT, FRANK M. LEAVITT, THOMAS F. MCAULIFFE, EUGENE D. RUSSELL.

After the election of President and Vice-President by ballot Mr. Courtenay Guild moved that the chairman of the committee to oversee the balloting be authorized to cast for Secretary one ballot. As no one objected this was done. In the same way the Treasurer and the Librarian were elected. The President read his annual address; the usual votes were passed, and harmony reigned.

At a meeting of the board June 24 1902 at the house of the Secretary a letter from the New England Conservatory of Music was read asking that the statue of Beethoven in the Public Library be removed to the New England Conservatory of Music. It was stated that all expenses to and from at any later date would be paid by the New England Conservatory of Music. It was voted to leave the disposition of the statue and the place for rehearsals to the Executive Committee with full power; to give the Messiah Sunday evening Dec. 21 and Thursday evening Dec. 25; Israel in Egypt Easter Sunday; to leave the work to be given and the date of the mid-winter concert, the giving of a special concert, and all matters pertaining to the concerts to the Executive Committee with full power. Mr. Emil Mollenhauer was elected conductor at a salary of \$1 000, and Mr. H. G. Tucker organist and pianist at a salary of \$300.

June 9 1902 the boards of 1900-1901 and 1901-1902 met for their annual dinner at Hotel Brunswick with Messrs. Mollenhauer and Tucker, and as a guest Mr. Carl Zerrahn.

At a meeting of the board Nov. 24 1902 at the house of the Secretary with all except Mr. Boynton present it was voted to give a concert for the Building Fund March 8 1903; to authorize the Executive Committee to make a contract with Skelton and Bacon in relation to their plan for having this a "souvenir concert"; to change the place of rehearsal from the Dudley St. Opera House to Potter Hall on Dec. 28; to authorize the Portrait Committee to expend not exceeding \$100 in procuring photographs of past officers of the society. The President reported that he had accepted the offer of the New England Conservatory of Music in relation to the Beethoven statue.

Sunday Dec. 21 1902 the seven hundred and thirty-fifth concert and the one hundred and sixth performance of the Messiah was given by the Society with a chorus of 345 and an orchestra of 49; and Thursday Dec. 25 the seven hundred and thirty-sixth concert and the one hundred and seventh performance of the Messiah by the Society with a chorus of 293 and an orchestra of 49. Mr. Mollenhauer was conductor and Mr. Tucker organist at both concerts. Both evenings were stormy "but the audience was quite satisfactory. The honors of the evening belong to the chorus, which fairly outdid itself. Never in the experience of the writer were the grand old choruses of this work sung with such fervor and appreciation of light and shade." (Pres. Daniels.)

The soloists Dec. 21 were Miss Helen Henschel, Soprano; Mrs. Ernestine Fish, Alto; Mr. Glenn Hall, Tenor; Mr. Joseph Baernstein, Bass; Dec. 25 Miss Anita Rio, Soprano; Mrs. Helen A. Hunt, Alto; Mr. Ion Jackson, Tenor; Mr. Leverett B. Merrill, Bass.

Of the concert of Dec. 21 Philip Hale says "The performance was probably the most impressive yet given by the society. . . . The results of the skill of the conductor and the attention, goodwill, and capabilities of the members were everywhere in evidence. The chief choruses were indeed sung superbly, with the discrimination that is generally attributed only to a picked body, and with impressive volume of tone when there was demand for it." Arthur Elson says "The crowning glory of the occasion was the chorus. Under Mr. Mollenhauer's efficient training it has become a thing to conjure with. Its volume of tone, its proper balance with the orchestra, and its quickness in responding to his leadership have assured for the society a future even more glorious than the past.

The great choral numbers of the evening rang forth with a fulness that brought the audience up standing in more cases than the Hallelujah Chorus. Assuredly Boston may be proud of Mr. Mollenhauer and his work." The *Herald* says "The chief honors of the evening fell . . . to the choir which did noble, substantial, and luminous work, and received applause that came up almost to a demand for an encore after a couple of choruses. The singers were notably well balanced, the sopranos were firm and brilliant, the tenors sensible, tractable, and influential, and the two lower parts supplied a rich and full foundation." The *Traveler* says "The chorus sang as never before. . . . What marvellous things Mr. Mollenhauer has accomplished with this body of singers; splendor of attack he has taught them; what elegance of nuancing; what cumulative fire of climaxes." R. R. G. in the *Transcript* writes that "It is conservative to say that never has there been, as far as the chorus is concerned, so good a performance of the Messiah by the Handel and Haydn. . . . The entire work of the choir calls for the warmest praise." Essentially the same is the verdict of the critics on the concert of Dec. 25.

As to the soloists there is a wide difference of opinion. "Miss Henschel interpreted her music with evident appreciation of its character; for the young artist sang with great expression and at times in sympathetic voice." (*Globe*.) "Miss Henschel uttered her native wood notes wild with considerable fluency in the florid part of 'Rejoice greatly,' but in sustained and emotional passages her vocal deficiencies worked harm to Handel's music." (Philip Hale.) "Miss Henschel sang in rather unequal fashion. . . . In all her work she gave evidence of her usual thoro musicianship and her light but flexible voice and skill in phrasing compelled admiration." (Arthur C. Elson.) "Miss Henschel acquitted herself unexpectedly well, and her contribution had its high points of excellence." (*Herald*.) "Miss Rio easily carried off the honors of the evening (Dec. 25). The fact that she sang without the score added much to the freedom and spirit with which she sang." (*Advertiser*.) "Miss Rio's voice is well suited to oratorio work and her efforts were most cordially received." (*Post*.) "Miss Anita Rio, beautifully as she sang her airs, and so thoroly prepared for her work that she went through it without book, was the most open to criticism because of the tedious, long-drawn and happily obsolescent manner of her recitatives, which were rather dawdled than delivered, and were further delayed and vitiated by long-drawn portamentos. . . . With the airs practically no fault could be even captiously found.

. . . Particular praise is due her for the care with which she had prepared the opening phrase of 'I know that my Redeemer liveth' so that she could sing it in a single breath." (*Herald*.) "Miss Rio easily carried off the honors of the evening." (*Advertiser*.) "Mrs. Fish was very satisfactory in the alto music." (*Globe*.) "Mrs. Fish was thoroly adequate in her part." (*Advertiser*.) "Mrs. Fish has a pleasing voice. . . she made an excellent impression in 'He was despised.'" (*Post*.) "Mrs. Hunt (Dec. 25) gave such a vital energy and earnest emphasis to her more peremptory phrases as are too often absent from the singing of more jubilantly imperative injunctions. Her later airs were beautifully delivered, and much appreciated and applauded. Mrs. Hunt appears to us the best recent addition to the list of oratorio contraltos." (*Herald*.) "Mrs. Hunt's performance confirms all the high expectation entertained of this new singer. With a voice large and beautiful, she combines a deep artistic sensibility; so deep and true indeed that it recoils from forcing points for effect. . . . It is rarely that the air 'He shall feed his flock' has been delivered with more touching feeling and tenderness; the hush with which the house hung upon it showed that it had struck home. The same is true of her rendering of the much overdone 'He was despised.' . . . Without forcing the note of dejection and woe . . . she gave the full weight of the air. Mrs. Hunt's artistic reserve was as fine as the purity of her tone." (*Transcript*.) "Mr. Hall was inclined to sob, but his voice, when he allowed it to be naturally expressive, was agreeable and he sang with an evident purpose." (*Journal*.) "Mr. Hall took the tenor part and proved himself . . . one of its most satisfactory readers." (*Herald*.) "Mr. Hall was perhaps the best among the soloists." (*Post*.) "Mr. Jackson's voice is interesting, agreeable, and docile, and altho it has rather the quality of a 'tenor di grazia,' it has the strength and the forcible impact to make 'Thou shalt break them' properly emphatic and convincing." (*Herald*.) "Mr. Baernstein sang the bass part magnificently, the celebrated air 'Why do the nations' arousing the greatest enthusiasm of the evening. In every way he was sufficient and fairly earned the honors of the concert for artistic solo work." (*Globe*.) "Of the quartet (Dec. 21) Mr. Baernstein was the one whose work seemed most worthy of praise. From his very first note he showed himself in full possession of the necessary vocal power, and he sang with commendable spirit." (*Advertiser*.) "Mr. Baernstein is always acceptable in the bass music to which he has devoted himself so seriously as to be able to sing it without book.



. . . No single number won more applause last evening than his 'Why do the nations.' " (*Herald*.) "Mr. Merrill coming newly to the bass work gave a fine account of himself and won a fine response. His voice is sonorous and impressive in its lowest group of tones, free, facile, fluent, and bright in its upper register, of exact intonation, and evidently available for the entire range of oratorio work. He sang with excellent judgment, and discriminated the dramatic difference of his several numbers. That may be truly said of all four singers (of Dec. 25), which cannot always be said of a quartet—that their enunciation and pronunciation were so clear and right that it was easy to understand almost every word in any part of the hall. The solo quartet averaged higher in almost all essentials of fine performance than that of Sunday evening." (*Herald*.)

Feb. 8 1903 at the seven hundred and thirty-seventh concert of the Society Dubois's *Paradise Lost* was given by the Handel and Haydn Society for the first time. There was a chorus of 359, an orchestra of 62, with Mr. Mollenhauer conductor, and Mr. Tucker organist. The soloists were Mme. Camille Seygard, Soprano; Mme. Louise Homer, Alto; Herr Andreas Dippel, Tenor; Messrs. Emilio de Gogorza and Stephen Townsend, Baritones; and M. Marcel Journet, Bass.

"The plan of this work was described in the *Journal* a week ago Sunday, and the facts concerning the first performance at Paris were then related. Was it worth while for the Handel and Haydn at this late day to spend labor, time, and money on the production of such a work? It is true that Dubois with this oratorio took the prize in 1878 offered by the city of Paris; but this circumstance is not a guarantee of value; on the contrary, it should have excited the suspicions of the society; for prize compositions are seldom inspired and their life is as that of the ephemeridae. Even the contemporaneous criticism was courteously unfavorable. Nor has the oratorio any standing in Paris. It is merely ticketed as belonging to Dubois's baggage. As for Dubois he has met his reward for painstaking work on routine compositions of every sort, for his walking conscientiously in the approved path of routine; he is now director of the Paris Conservatory. This reminds one of the fearful punishment that fell upon two of Heine's foes: 'One is dead, and the other is still professor at Gottingen.'

"This '*Paradise Lost*' does not pretend to be a sacred work, and there is no need of discussion concerning its sacred character. . . . Dubois's '*Paradise Lost*' is entitled a dramatic oratorio;

but it is theatrical rather than dramatic; a work full of blatant pretense, and without one true dramatic stroke. The musician that would fain put fitting music to the war between Satan's army and the Angelic host, give musical expression to the pride, the agony, the rage, the subtlety of Satan and to the raptures of the first lovers—he, too, must be a creator, and poor Dubois is anything but this. He is a well-grounded musician; he knows how to write for voices; he experiments a little in harmony and in orchestration; but he is without imagination or even fancy; and what can such a man do with a tremendous subject? His seraphim in Heaven singing a pretty operetta chorus; his spirits in Paradise jig amiably in 6-8 and suggest a garden party in the Bois de Bologne, in which a ballet would give additional pleasure to the lookers-on. The orchestral introduction to the trio of fallen angels and the first measures of the same trio are taken from the Scene of the Duel in 'Faust' and the hearer would not have been surprised if Uriel and Belial had drawn their swords and rushed to the footlights. There are passages in the scene between Satan and the Lost—"They shall defy the Lord"—which reminds one forcibly of operetta scenes in which the comic ruler has his famous line, which is immediately repeated by the friendly chorus. Of course Satan is the hero in the oratorio as in Milton's poem; but Dubois does not individualize him. He is any melodramatic villain of a baritone, with scowls and high F's. He is neither superbly arrogant, nor malignantly sombre, nor chillingly subtle; he is simply a baritone, now sentimental, as in his description of paradise, now singing very fast and very loud. The Archangel is the customary mezzo-soprano with stupid recitatives. As for Adam and Eve, they are intolerable persons, dull in prayer, and dull in amatory raptures. . . .

"Dubois was not a young man when he wrote this oratorio, so the work cannot be pardoned as a youthful offence. He was old enough to know better. But it all comes back to this: He has no imagination, he has no individuality; he is essentially commonplace. For eccentricities in orchestration are not a mark of originality; and in the whole oratorio there is not one great chorus, there is not one melodic thought of golden beauty, there is no establishment of a mood. Truly a jejune work, in both noisy and sentimental passages. Why did the Handel and Haydn exhume it at this late day? The younger French school will rise in angry protest at the mere thought." (*Philip Hale.*)

"Like all Frenchmen, including César Franck and Gounod, Dubois has been totally unable to do justice to the figure of Satan; he has, indeed, made him more of a vaudeville personage than the

others did. Adam and Eve have floored all composers who have attempted to deal with their fortunes, from Haydn to Massenet. None however can record so dismal a failure as Mr. Dubois. In short, throughout this so-called dramatic oratorio there is not one moment that is dramatic, there is not a bar of distinguished or expressive melody, there is no beauty of orchestration, altho plenty of it is bizarre, there are no choruses impressive in genuine oratorio style. . . . The performance was excellent, far better than the music deserved. The chorus sang very beautifully, with the fine tone, the delicate shading, the precision, and the intelligence that are now to be taken for granted from the Handel and Haydn Society. The soloists were clearly engaged at reckless expense with a sagacious eye for the box-office receipts, for so far as singing the music is concerned anybody else would have done quite as well. Of all the best singing of the evening was done by Mr. Stephen Townsend, who, while singing with great elegance and taste, still contrived to put a considerable amount of expressiveness into his very ungrateful solo. It was beautiful singing. Mme. Homer displayed the beauty and skilful management of her voice to great advantage, and had no chance to do more. Mr. Dippel in excellent voice did what he could, Mr. Journet sang his twenty bars or so admirably, and Mme. Seygard was clearly out of her place. Mr. Emilio de Gorgoza had most to do. Possessed of an excellently trained baritone voice of beautiful quality he sang what lyrical passages fell to him very beautifully, and the theatrical places he made as much of as he could, really whipping himself into the semblance of a fine frenzy of passion. If the man is as musical as he appears to be, it is remarkable that such music as he had to sing could affect him as strongly as it appeared to. The whole performance was excellent. There was a tremendous audience that, led by the chorus and soloists, was very liberal with applause." (*Transcript*, R. R. G.)

"The performance was throughout perhaps the best that the Handel and Haydn Society has given since the Verdi Requiem. The soloists were also equal to the requirements, specially Mr. De Gorgoza in the part of Satan. He was in superb voice, and in the 'Triumph' especially his work was ideal. Mme. Homer at first was not in especially good voice, but afterward she sang admirably. Mme. Seygard and Messrs. Dippel and Journet were generally satisfactory, and Mr. Townsend, tho having little to do, was highly successful in the final number of the work. Mr. Mollenhauer received an ovation. Applause was of the whirlwind order." (*Post.*)

"The chorus sang well, with discriminative energy and with incisive attack. The solo singers of operatic reputation had been chosen evidently with an eye to the box office; and such prudence is commendable in this commercial age. The foreigners showed a certain acquaintance with the English language and were faithful and industrious; but they could not put life into dry bones. Mr. De Gogorza easily bore away the honors. He has a noble and dramatic voice, and altho he was given last night to upward and downward slurring his poignancy of expression and his fiery delivery made one lenient to this fault. There was much applause for chorus, conductor, and solo singers." (Philip Hale.)

"This performance was one of the red-letter nights in the history of the society. The weather was again quite stormy but public interest was so aroused that nearly every seat in the house was sold. The chorus sang with unusual energy and with incisive attack. The soloists were eminently equal to the requirements of the occasion. One of the events of the evening was the singing of the part of Satan by Sig. De Gogorza. He was in superb voice and his Song of Triumph at the end of part 3d was delivered with a fiery vigor and abandon that thrilled his auditors and earned prolonged applause. Mme. Louise Homer also sang with great fervor and her magnificent voice was heard to its best advantage." (Pres. Daniels.)

At a meeting of the board Feb. 25 1903 at the house of the Secretary with all present except Messrs Boynton, Brooks, and Dow, the Executive Committee were authorized to accept the offer of the New England Conservatory of Music to rent to the Handel and Haydn Society Jordan Hall and a room for a library for \$1 000 a year with an additional payment of \$1 an evening-rehearsal to be paid to the janitor for his services; and also authorized to settle with the authorities at Symphony Hall for the use of the library for the year 1902-3, paying not exceeding \$200. It was also voted to accept the invitation to sing May 24 at the centennial celebration of the birth of Ralph Waldo Emerson and to leave details to the executive committee.

Sunday March 8 1903 at its seven hundred and thirty-eighth concert the society gave in aid of the Building Fund its second performance of Gounod's *Gallia* and its twenty-ninth of Rossini's *Stabat Mater*. Between these two works Mme. Shumann-Heink sang an aria from *Titus* (Mozart), Sig. Salignae the aria *Panis Angelicus* (Paul Francke), and M. Journet the *Laborer's Song* from Haydn's *Seasons*. The quartet was completed by Mme.

Kathrin Hilke, soprano. Mr. Mollenhauer was conductor and Mr. Tucker organist. The chorus numbered 350 and the orchestra 53.

For the Building Fund concert a very elaborate and interesting Commemorative Record was prepared and distributed free to the patrons of this special concert. The preparation of this Commemorative Record was undertaken by Mr. Fred P. Bacon and Mr. Edward O. Skelton. A contract was made by which this book was to be issued at their risk and expense, and any net profit was to be divided equally between them and the Trustees of the Building Fund. The work was well done, but the expenses attendant were so large as to absorb the entire amount received through advertisements and the Building Fund received no financial gain. This record contains very interesting data concerning the history of the society from its inception, and has photographs of officers who have been prominent in its affairs. It is a very artistic example of typography, and will be highly prized by members of the organization and lovers of music. Musically the concert was one of the most successful ever given by the society.

"In Gallia Mme. Hilke was the soloist. The chorus, a mighty chorus too, was splendid in this, which was the opening number of the concert. All the members showed thoro sympathy with Gounod in his sorrow over his conquered country. The solo was particularly well rendered and the solo and chorus were positively excellent in the closing part, 'Jerusalem, Jerusalem, O Turn Thee to the Lord Thy God.' Mme. Hilke was obliged to bow several times, the chorus being enthusiastic.

"Mme. Schumann-Heink's solo was the grand aria from Mozart's 'Titus.' The contralto was in beautiful voice and the demonstration after she had finished was nothing short of an ovation.

"Signor Salignac and M. Journet were heard in short solos, the former in the aria, 'Panis Angelicus,' and the latter in the Laborer's aria from the 'Seasons.' M. Journet's robust figure is especially well adapted for such a strong and powerful bass voice, and the applause which greeted him proved that this number was thoroly appreciated.

"The Stabat Mater with all four soloists in solos and with the three quartets, and the duet, was given with the thoro feeling that should accompany such grand sacred music. The success of the chorus was even more pronounced and did justice to the hymn.

"The duet 'Quis est Homo,' by Mmes. Hilke and Schumann-Heink was enthusiastically received, and was possibly the best part,

altho the applause on the soprano solo with the chorus accompaniment 'Inflammatus' was tremendous. The quartet number 'Sancta Mater' was also given with perfect comprehension as was the bass recitative 'Eia Mater.'"

"Last evening the chorus sang superbly at every point. The final chorus of Gallia is the kind to stir the pulse of even the most inveterate concert-goer, and the 'Inflammatus' from the Stabat Mater still creates great enthusiasm in any audience. The soloists were in most respects satisfactory, Mme. Schumann-Heink easily holding first honors. This favorite singer has seldom been heard to better advantage than she was last evening, and her singing of the 'Fac ut portem' will long remain a pleasant memory to each one in the audience. Mme. Hilke's voice was hardly equal to the demands of the soprano solo part in Gallia, but in the 'Inflammatus' she did better and made a fine impression. Mr. Salignac's performance was acceptable excepting on high passages where he attempted to force matters, which resulted in his singing at variance with the established pitch. Mr. Journet sang the 'Pro Peccatis' superbly, and the ensemble in the quartet numbers was excellent." (*Post.*)

"At the closing concert Easter Sunday April 12 Israel in Egypt was performed. The soloists were Mrs. Kileski-Bradbury, Soprano; Mrs. Bertha Cushing Child, Alto; Mr. George Hamlin, Tenor; Messrs. Willard Flint and Leverett B. Merrill, Basses. For the first time this season we were favored with beautiful weather on the night of the performance. What a colossal work this Israel in Egypt is! The wonderful choruses, many of them extremely difficult, require in their rendering the highest intelligence and skill! The weight of this oratorio more than any other in the repertoire of the society falls upon the chorus, which is almost constantly engaged. The two choirs were well balanced and their performance showed careful instruction and intelligent obedience to the skill of the conductor. The last chorus, 'The Lord Shall Reign Forever,' was sung with splendid effect, making a brilliant finale to a thoroughly enjoyable evening. The soloists had but little to do, but performed their work to our great satisfaction. The instrumental performers for the entire season were from the Boston Symphony Orchestra. Mr. Hiram G. Tucker with his accustomed vigor and with great credit officiated at the organ for each concert, and at the piano for rehearsals. Mr. Emil Mollenhauer added new laurels to his rapidly increasing fame as our musical conductor. The very

high standard attained by the society during the past four years is largely due to his unusual ability, his careful preparation, and his magnetic control of a large body of singers." (Pres. Daniels.)

"The chorus showed its good quality and training in maintaining itself at its highest working level even when divided — a test under which choral bodies often lose confidence, promptness, and steadiness. The two choirs balanced well and there were excellent distinctions drawn between the emphatic staccato delivery fit for the double choruses and the smooth ligato proper for the single ones, as was particularly well shown in the contrasting 'He gave them hailstones for rain,' and 'But as for His people, He led them forth like sheep.' Many individual phrases also showed careful instruction and intelligent obedience in their shading and stress. There is relief, if not absolute importance, in the solo element as it is now apportioned, with its long poetical soprano recitative and its two bass recitatives and airs in the first part and the enhanced value given to the soprano lead in the finale chorus. This solo work was all well done, altho Mrs. Bertha Cushing Child's indisposition impaired her results. She could show some beautiful and some resonant contralto tones and indicate her sweet and simple style; but her voice was not in condition to demonstrate much animation or dramatic color. The only artist called in from abroad was Mr. George Hamlin, the Chicago tenor, who shows in such work as this far more clearly than in his song recitals how much he has grown within a few years. From those songs he has gained freedom and warmth, extension and strength, no doubt; but when he applies these to greater motives, they give him new breadth and authority. His treatment of 'The enemy said' was frank, vigorous and masterly. His recitatives were lucid.

"There has been nothing finer in the oratorio way than Mrs. Bradbury's commanding and elegant delivery of the short matters assigned to the soprano, altho some of the preceding roles have been longer and more showy. The first recitative, 'Thrice Happy Israel,' was noble and grand, and the brief air 'Thou Didst Blow with Thy Wind,' was delicately and purely fluent.

"It is not often that the two bass singers required can so parallel each other's work in a sympathetic correspondence as did Messrs. Flint and Merrill in their individual airs and the celebrated duet, 'The Lord is a Man of War.' Mr. Flint's upper register is the lighter and brighter, and his voice is, perhaps, a degree more facile in execution, as Mr. Merrill's lower register is the rounder, deeper, and more solid. But their two songs were practi-

cally on a par in merit — well shaped, square in intonation, free and natural in delivery, as in the duet they stood shoulder to shoulder in equal performance, worth, and applause. It should be noted in a general way that not a recitative was read in the old drawling, laborious, affected way, but all were given sensibly and freely, and some of the longer lines were phrased with remarkable skill and continuity." (*Herald*.)

"Mr. Mollenhauer's ideas in phrasing, dynamics, and enunciation were splendidly illustrated throughout the evening and in the piano passages the chorus was as effective as in the heavier chorals, altho the latter met with the heartier appreciation. In the first part the 'Hailstone' chorus was sung with telling vigor by all the contingents, the 'Silver and Gold' chorus was very effective in its contrasts, the 'Wilderness' was admirable in its resonance, the male chorus specially good in volume, but a trifle uncertain in attack, and the closing choral, altho not very forceful for a climax, was a capital illustration in tonal color. The second part opened well with the double chorus, the responses being taken up smoothly by the different contingents. 'Who is Like Thee' deserves mention for the skilful shading of the short passages, each calling for different style of expression. The three chorals, beginning 'The Lord shall reign,' were sung with a splendid crescendo effect, the last one ringing out gloriously and making a brilliant finale to an enjoyable evening. The solo singers were generally satisfactory. The bass duet, 'The Lord is a Man of War,' sung by Messrs. Flint and Merrill, was an inspiring effort and was received with great applause. Mrs. Bradbury's fine soprano was heard with great pleasure, Mrs. Child sang the contralto part resonantly, but without much feeling, and Mr. Hamlin in the tenor music was efficient, winning hearty plaudits for his bravura work in the difficult aria, 'I will pursue.' The orchestra was up to the usual standard and Mr. Tucker and Mr. De Voto gave efficient aid at the organ and piano." (*Globe*.) In contrast see an elaborate statement of the way this oratorio was received at its first presentation Feb. 13 1859 with the criticisms in Vol. I. pp. 189-191.

On Sunday evening May 24 the society took part in the services at Symphony Hall in commemoration of the 100th anniversary of the birth of Ralph Waldo Emerson. The exercises consisted of a prayer and reading of the scriptures by the Rev. Edward Everett Hale, a poem by Prof. George Edward Woodberry, an address by the Hon. George Frisbie Hoar, an oration by President Charles William Eliot of Harvard College, and the singing of three choruses



from 'Elijah' by the Handel and Haydn Society. Mr. Mollenhauer was the conductor, and Mr. Tucker the organist; the chorus numbered 239.

During the year two deaths were reported.

GEORGE S. CHENEY joined May 6, 1889; died June 29, 1902.

JAMES L. MILLS joined Nov. 10, 1878; died March 15, 1903.

Mr. Mills in a continuous service of twenty-five years was noted for his constant attendance at the rehearsals and concerts.

The number of the chorus for the year was 413: Sopranos 126; Altos 116; Tenors 80; Basses 91. There were 28 regular rehearsals with an average attendance of 297; 7 extra rehearsals with an average attendance of 178; 5 concerts with an average attendance of 333. The Voice Committee examined for admission 323 of whom 94 were accepted: Sopranos 31; Altos 16; Tenors 20; Basses 27. The Librarian reported a loss of 89 books during the year.

#### FINANCIAL RECORD FOR 1902-1903.

Miscellaneous expenses .....	\$3 013.08
Miscellaneous receipts .....	<u>338.61</u>
Balance .....	\$2 674.47
Amount paid the conductor, the organist, the door-keeper, the assistant librarian, and the rent of rehearsal halls.....	<u>\$1 968.26</u>
For other miscellaneous expenses .....	\$706.21
The \$1 968.26 is added to the direct cost of each concert in proportion to the number of rehearsals given to each: viz., 5-70 (or 1-14) to each Messiah, 12½-35 (or 5-14) to Paradise Lost, 14-35 (or 2-5) to Gallia and Stabat Mater, 3½-35 (or 1-10) to Israel in Egypt; and 1-5 of the \$706.21 to each concert.	
Messiah, Dec. 21 1902 \$3 366.40 — (\$1 658.27 + \$281.83) = +	\$1 426.30
Messiah, Dec. 25 1902 \$2 347.40 — (\$1 681.74 + \$281.83) = +	\$383.83
Paradise Lost, Feb. 9 1903 .....	\$3 482.00 — (\$3 844.21 + \$844.19) = — \$1 206.40
Gallia and Stabat Mater March 8 1903 .....	\$3 463.90 — (\$3 170.78 + \$338.07) = — \$44.95
Israel in Egypt, April 12 1903 .....	\$2 497.50 — (\$2 029.52 + \$928.35) = — \$460.57
Gain for the year \$1 765.18 — \$1 666.97 = .....	\$98.21
Balance on hand May 20 1902.....	\$580.77
Donation to the Building Fund .....	\$150.00
Drawn from the income of the Permanent Fund..	<u>\$1 000.00</u>
	\$1 828.98
Paid for scores of Du Bois's Paradise Lost .....	\$500.75
Paid to the Trustees of the Building Fund .....	<u>\$443.12</u>
Balance on hand May 20 1903.....	\$885.11
The market value of the Permanent Fund May 25 1903 was	\$46 845.04
or a decrease during the year of.....	<u>\$936.10</u>
The Building Fund May 25 1903 was.....	\$3 509.93
or an increase of .....	<u>\$1 000.00</u>







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